

# MUSICAL AMERICA

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*John C. Freund*

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## NATION PREPARES ELABORATE PLANS FOR CELEBRATION OF MUSIC WEEK

More Than 300 Cities Ready to Hold Festival, May 4 to 10, Joining in a General Observance for First Time—Many New Centers Participate—Contests Will Be Feature of Manhattan Program—Boston and Chicago Will Have Many Concerts—Pageant in Philadelphia

NATIONAL MUSIC WEEK will be celebrated throughout the United States for the first time from May 4 to 10. More than 300 cities have signified their intention of taking part in this important event, and many communities which formerly held music weeks or festivals at various times in the spring have changed the time to coincide with the national celebration.

This first nation-wide observance is largely owing to the efforts of C. M. Tremaine, director of the National Bureau for the Advancement of Music, who, with a small band of workers, sponsored the big program, after the success of three similar events in New York had turned the eyes of the country to it. The movement reached its fruition when 150 cities had become interested in the plan, and last year organization was effected. Otto H. Kahn, chairman of the New York Music Week group since its foundation, was made chairman of the national committee.

New cities have been brought into the list through the efforts of the National Music Week organization. This year the musical events to be held during the seven days include concerts by orchestras, bands, choruses and soloists and programs by noted visiting artists under the auspices of the civic and other organizations of the participating cities. The events given during this season of song total many thousands, and have annually a notable part in promoting appreciation and interest in music.

### New York's Program

New York's celebration, under the auspices of the New York Music Week Association, Isabel Lowden, director, will have as its principal feature the final contest for winning soloists and organizations of the five boroughs in the great city-wide competitions. These will be held in Aeolian Hall, and gold medals and gold shields will be awarded to the winners. The program for the contests is as follows: Monday afternoon, May 5, junior piano contests; Tuesday afternoon, May 6, senior and open piano and solo string players' contests; Tuesday night, May 6, vocal solos and solo strings; Saturday afternoon, May 10, vocal and instrumental ensembles.

There will be a series of inter-racial contests (for choruses and other organizations) arranged by the Foreign-Born Committee of the New York Music Week Association, to be held on four evenings in Aeolian Hall. The program for these events is as follows: Monday night, May 5, Gaelic, Danish and Belgian and Russian groups; Wednesday night, May 7, Norwegian, Jugo-Slav and



CARL FLESCH

Celebrated Violinist and Teacher, Who Returned to the American Concert Platform This Season, After an Absence of Several Years. (See Page 29)

Spanish; Thursday night, May 8, Dutch, Hungarian and Lithuanian; Saturday night, May 10, Swedish, Polish, Lettish and Spanish.

The presentation of prizes to the winners in the public school orchestras contest will be made in the Capitol Theater on Saturday morning, May 10. Under the supervision of S. L. Rothafel, manager of the theater, a special complimentary program will be given for an audience composed of the highest ranking music students in the New York public schools.

A feature of the week will be a Harlem Music Festival to be given under the supervision of Laura Sedgwick Collins on Sunday afternoon, May 4. This event will be given in two divisions, one in Mount Morris Park, the other in the 369th Infantry Armory at Thirty-

second Street and Seventh Avenue.

Concerts in ten parks of New York by bands provided by the city will be another feature of the week. Programs will also be given at all philanthropic and other institutions of the city under the auspices of the New York Music Week Association. Volunteers including well-known musicians will give these events under the direction of Mrs. William Cowen, chairman of the Stadium Concerts Audition Committee.

A series of gala organ recitals will be given under the auspices of the National Association of Organists, in collaboration with the American Guild of Organists, the Society of Theater Organists and the Wanamaker Concert Direction,

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## GATTI'S COMPANY TAKES RICHES OF OPERA TO ATLANTA AND CLEVELAND

Week in Ohio City Opens with Gala "Aida"—Otto H. Kahn, Addressing Audience, Expresses Hope That Annual Visit Will Be Possible—Georgia Audiences Receive Visitors with Tumultuous Enthusiasm—"Faust" and Double Bill Command Most Interest—Stars Cheered in Favorite Roles

THE Metropolitan Opera Company on tour is playing to capacity houses. In Atlanta, where performances were given during the week of April 21, the peak of attendance and enthusiasm was reached at the performance of "Boris Godounoff" and the double bill of "Pagliacci" and "Cavalleria Rusticana."

The Cleveland engagement opened on Monday evening with a gala performance of "Aida," and Otto H. Kahn, chairman of the board of directors of the Metropolitan, spoke from the stage of the great public auditorium. Next week the company will go to Rochester for two performances.

### Gala Night in Cleveland

CLEVELAND, OHIO, April 28.—The advance sale for the opera week in Cleveland amounted to \$100,000 before the arrival of the company for the first performance. A sold-out house greeted the production of "Aida" tonight. Rosa Ponselle as Aida was remarkable for the full, vibrant tones of her voice and the vitality of her characterization. Giovanni Martinelli as Radames was heroic vocally and physically. He won the sympathy and enthusiasm of the audience at the very beginning and sustained the interest until the end. Julia Claussen was an effective Amneris and sang with depth of feeling and understanding. Giuseppe Danise and José Mardones as Amonasro and Ramfis gave spirited performances and revealed again their ability as singers and interpreters. The enthusiasm of the audience was unbounded in its volume and spontaneity.

Mr. Kahn, in response to an address of welcome from Newton D. Baker, expressed the hope that the opera's visit to Cleveland would be an annual one until the city should establish an opera of its own, which, he said, he looked for in the near future. In a plea for the establishment of provincial opera houses throughout the United States, Mr. Kahn spoke of the great new body of American singers and the difficulties they encountered in finding opportunities to gain experience in America. He predicted that in the future there would be "operatic circuits," each embracing a half a dozen cities within a radius of a few hundred miles, so that each city might have four or five weeks of opera every season.

FLORENCE M. BARHYTE.

### Atlanta Enthusiastic

ATLANTA, GA., April 28.—The annual visit of the Metropolitan Opera Company, which began on Monday evening,

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## Dispute With Union Remains Unsettled as Philadelphia Orchestra Ends Season

PHILADELPHIA, April 27.—The dispute between the managers and the musicians of the Philadelphia Orchestra is still unsettled. Though a statement that the trouble was at an end was made on Saturday morning by Thomas Rivel, union president, after a meeting of the orchestra players at union headquarters, it now appears that this statement was premature.

Accordingly the twenty-fourth season of the orchestra closed that evening on a note of despondency, no formal announcement having been made which would justify hope of a settlement.

Technically, it is said, the organization has temporarily passed out of existence with the final pair of concerts of Friday afternoon and Saturday evening, and though members of the orchestra are to play at the Philadelphia Music Festival this week, it is believed that their participation is as individuals. It is reported that with the exit from the stage of the musicians last night they ceased to be employees of the Association and automatically lost standing as beneficiaries of the life insurance the directorate gives them on a scale up to \$2,000, according to length of service.

The main point is that the season ended without new contracts having been entered into by the 110 musicians for the twenty-fifth season, which was to have been of an anniversary character. Whether individuals will enter into separate contractual relations with the Orchestra Association cannot be learned, as the players are reticent and the management refrains from a statement until the formal one, promised at its last meeting, is given to the public. The general silence is interpreted as a hopeful sign for an effective compromise that will keep the personnel intact for next fall.

### Stokowski Looks Forward to Paris Visit

When Leopold Stokowski advanced to the front of the Academy stage on Friday afternoon, he startled his hearers by saying, "I want to say good-bye," and they thought the worst had happened. But this fear was allayed as he proceeded, though he admitted that "big black clouds" loomed over the orchestra.

"I am not optimistic," he said. "The outlook is bad. I don't know what will happen. Whatever does happen, you'll stand by us, won't you?" There was loud and long applause.

"You have faith in the wisdom of Mr. Van Rensselaer," he continued. Again the applause interrupted him. "I want to thank you for—oh, you've been so good! Not one has even been late; nobody coughed or sneezed or made any of those indescribable noises you used to be so unique in making."

At this point great laughter was caused when a cello string snapped like a pistol shot.

"I have great happiness in prospect," Mr. Stokowski added. "There is the military band I am organizing this spring. And I have had a telegram from Serge Diaghileff, whom I have never met, asking me to direct the coming season of

his Ballet Russe in Paris. The only thing I've wanted to do, besides the Orchestra, the Philadelphia Band and the Police Band, was to conduct in Paris. All the music will be those ultra-modern things you love—Aurice, Poulenc, Satie, Milhaud, Stravinsky and others. It will be in June.

"You like to go there to do your shopping for dresses and lingerie. There are things in Paris to amuse the men as well. So I shall hope to see you all sitting there in the Théâtre of the Champs-Élysées, when I raise my bâton to begin. Then,

## HEAVIER SALES FOR DETROIT SYMPHONY

Auction Results Beat Last Year's by \$5000—Three Brilliant Concerts

By Mabel McDonough Furney

DETROIT, April 26.—The annual auction of boxes for the Thursday evening concerts of the Detroit Symphony was held in the Hotel Statler on the afternoon of April 22. Jefferson B. Webb was highly successful as auctioneer, the sales surpassing those of last year by almost \$5,000. Mrs. Horace E. Dodge, William H. Murphy and Edsel Ford headed the list, paying \$2,000 apiece for their boxes. The lowest figure was \$800, and the total for the twenty-five boxes—Mrs. Gabrilowitsch's having been previously set aside—was \$27,900. Preceding the auction Joseph Gorner, violin; Florian Wittman, viola; Julius Sturm, cello; Albert Luconi, clarinet, and Bendetson Netzorg, piano, played a Quintet by Dubois.

The Detroit Symphony closed its subscription series on April 11 with Ossip Gabrilowitsch not only as conductor, but as soloist in the A Minor Concerto of Schumann. He played with all artistic brilliancy and technical power at his command. The Glazounoff E Flat Symphony and "Les Préludes" were admirably played by the orchestra. David Stanley Smith opened the program by conducting his "Prince Hal" and "Fête Galante."

Victor Kolar and the Detroit Symphony gave a Tchaikovsky program before a capacity audience at Orchestra Hall on the afternoon of April 13. The "Pathetic" Symphony was a feature of a program which also included a "Song Without Words," a Waltz for string orchestra and the "1812" Overture.

The following Sunday brought the symphony season to a definite close, and for this occasion, Mr. Kolar chose a program of "Spring" music which aroused enthusiasm. The Goldmark Overture, "In the Spring," opened the concert and was followed by Grieg's "In Springtime," "Murmurs of Spring" by Sinding and the "Spring Song of Mendelssohn. The "Waltz of the Flowers" from the "Nutcracker" Suite, the Strauss Waltz, "Voices of Spring," and Rimsky-Korsakoff's "Easter Overture" completed the program.

## FLONZALEY QUARTET WINS COURT CASE

Félicien D'Archambeau Announced as New Viola as Bailly Suit Fails

The application of Louis Bailly, formerly viola-player in the Flonzaley Quartet, for an injunction restraining the other members, Adolfo Betti, Alfred Pochon and Iwan D'Archambeau, and André de Coppet, guarantor of the organization, from continuing to use the name Flonzaley was denied on Thursday of last week by Supreme Court Justice Giegerich, who vacated a temporary injunction obtained recently.

Beginning with the forthcoming season, Félicien D'Archambeau (brother of Iwan D'Archambeau) will be the viola of the organization, which will continue under the sponsorship of André de Cop-

pet, whose father, the late Edward J. de Coppet, founded the quartet in 1903, and under the management, as heretofore, of Loudon Charlton. During the twenty-one years of the existence of the Flonzaley Quartet there have been but two changes of personnel, both at the viola desk.

The acquisition of Félicien D'Archambeau restores the artistic and sympathetic accord and "family spirit" which has been characteristic of the organization since its inception, until very recently. Félicien D'Archambeau was graduated from the Liege Conservatory with the highest honors for piano, violin and composition, occupied alternately the desk of violin and viola in the D'Archambeau family quartet and won success as symphonic and operatic conductor in France, Belgium, Algeria and Cairo. He has never ceased to cultivate intensely the viola, which is his favorite instrument, and quartet playing.

next season, I shall see you again at the Bellevue-Stratford, drinking iced water."

### "Will Face Situation with Courage"

On Saturday evening the conductor spoke in somewhat the same general strain, but emphasized the point that the issue was not settled and no one knew when or in what way it would be settled.

"I do not know what we must do—whether we will have to rebuild or not, or whether we will have a different organization to greet you next October. When we find what must be done we will face it with courage and I assure you we will do it. I don't know what is going to happen.

"We will all do our best and I know you will stand by us. I assure you that there is no pettiness or smallness on either side. It is just a total difference in ideals."

W. R. MURPHY.

## BUFFALO SYMPHONY DRIVE BIG SUCCESS

Mai Davis Smith Memorial Foundation Planned to Aid Local Music

By Frank W. Balch

BUFFALO, N. Y., April 26.—The Buffalo Symphony Association membership drive and fund campaign, just concluded, was a great financial success. Hundreds of new members were enrolled. By their enrollment they not only become members of the supporting organization, but get actual cash value for their membership subscriptions by presentation of concert tickets for next winter's series of the Buffalo Symphony concerts, each subscriber-member obtaining full value in tickets for the full amount of his subscription. This, while assuring big audiences at all public appearances of the orchestra, is an early practical insurance against financial handicap.

The membership drive ended with a great concert in Elmwood Music Hall on April 12, with Arnold Cornelissen regular conductor, Willem Van Hoogstraten of the New York Philharmonic as guest conductor, and Elly Ney, pianist, as soloist. Mr. Van Hoogstraten led the orchestra in Beethoven Concerto No. 5, and Brahms' Symphony in D, and Mr. Cornelissen conducted the performance of Weber's "Oberon" Overture.

The other big musical movement gaining great headway in Buffalo is the Mai Davis Smith Memorial Foundation, headed by a committee of one hundred of the city's most prominent men and women, and with Marian DeForest, associate of the late concert manager, as the active head in charge of promotion work. This Music Foundation organization will be a help to all other local musical enterprises as well as carrying on certain contemplated musical activities of Mrs. Smith, including a board designed to assist young and unknown musicians, another branch devoted to introducing to Buffalo great artists and big musical organizations, and still another committee to aid in general local music promotion.

### Supporters Rally to New Civic Music Association in Marshelltown

MARSHALLTOWN, IOWA, April 29.—More than 1500 members have been enrolled in the Civic Music Association which has recently been organized here. The drive for members was considered exceptionally successful. A \$5 fee is paid by each member, and this entitles him to attend all concerts given by the association. None but members is to be admitted to these concerts. There are three concerts already arranged for the season. The artists to be heard are Charles Marshall, tenor; Percy Grainger, composer and pianist; and Gladys Swartout, soprano, and Maurice Doumelin, cellist, in a joint recital.

G. SMEDAL.

### Schönberg Not Coming Next Winter

Arnold Schönberg, who was reported earlier in the year to be considering a visit to America next winter, has definitely decided not to come, according to an announcement made by the L. D. Bogue Concert Management, which was negotiating for the tour. It is probable that the famous composer will make his first visit to this country in the following year.

## TO APPEAL AGAINST FREE BROADCASTING

Cincinnati Judgment Against Publishers in Test Case, but Fight Goes On

CINCINNATI, April 26.—Judge Smith Hickenlooper on April 23 dismissed a petition to halt the broadcasting of numbers without payment of royalties to the holder of the copyright. The petition was filed in the name of the Jerome N. Remick Company, of New York, publishers, by the American Society of Composers, Authors and Publishers, against the American Automobile Accessories Company of this city, manufacturers of radio receiving sets and adjuncts.

In his decision Judge Hickenlooper said that he did not consider that the performance of a work in the privacy of a radio broadcasting studio constituted a public performance, such as was intended by Congress when it enacted the copyright law. He said in part:

"In order to constitute a public performance in the sense in which we think Congress intended the words 'perform publicly for profit,' it is absolutely essential that there be an assemblage of persons, an audience so congregated for the purpose of hearing what transpires at the place of amusement. We simply feel that the rendition of a copyrighted piece of music in the studio of a broadcasting station, where the public are not admitted and cannot come, and its conversion into sound waves that are received in the homes of owners of receiving sets, is no more a public performance than the perforated music roll which is a reproduction of copyrighted music."

Though the decision of the United States Court thus authorized broadcasting of copyrighted numbers, a statement was subsequently made by Powell Crosley, Jr., president of the Crosley Manufacturing Company, which operates the Crosley Radio Corporation, disclaiming any intention of this company to take advantage of the court verdict.

"It was only through an oversight that the number which caused the suit against us was sent from our studio," he said. "Now we will devote our programs to music provided by the National Association of Broadcasters from independent publishers. However, we will reserve the right extended by the court to broadcast the copyrighted numbers if we see fit to do so."

A representative of the Jerome N. Remick Company in New York stated early this week that the firm did not appear in the case personally, but that the action was brought in its behalf by the American Society of Composers, Authors and Publishers.

The latter organization, which is represented by its counsel, Nathan Burkan, reported that it had filed an order for an appeal from the decision of the Cincinnati court in the Circuit Court of Appeals immediately after the decision had been handed down. Judgment could hardly be expected before October, however, an executive pointed out.

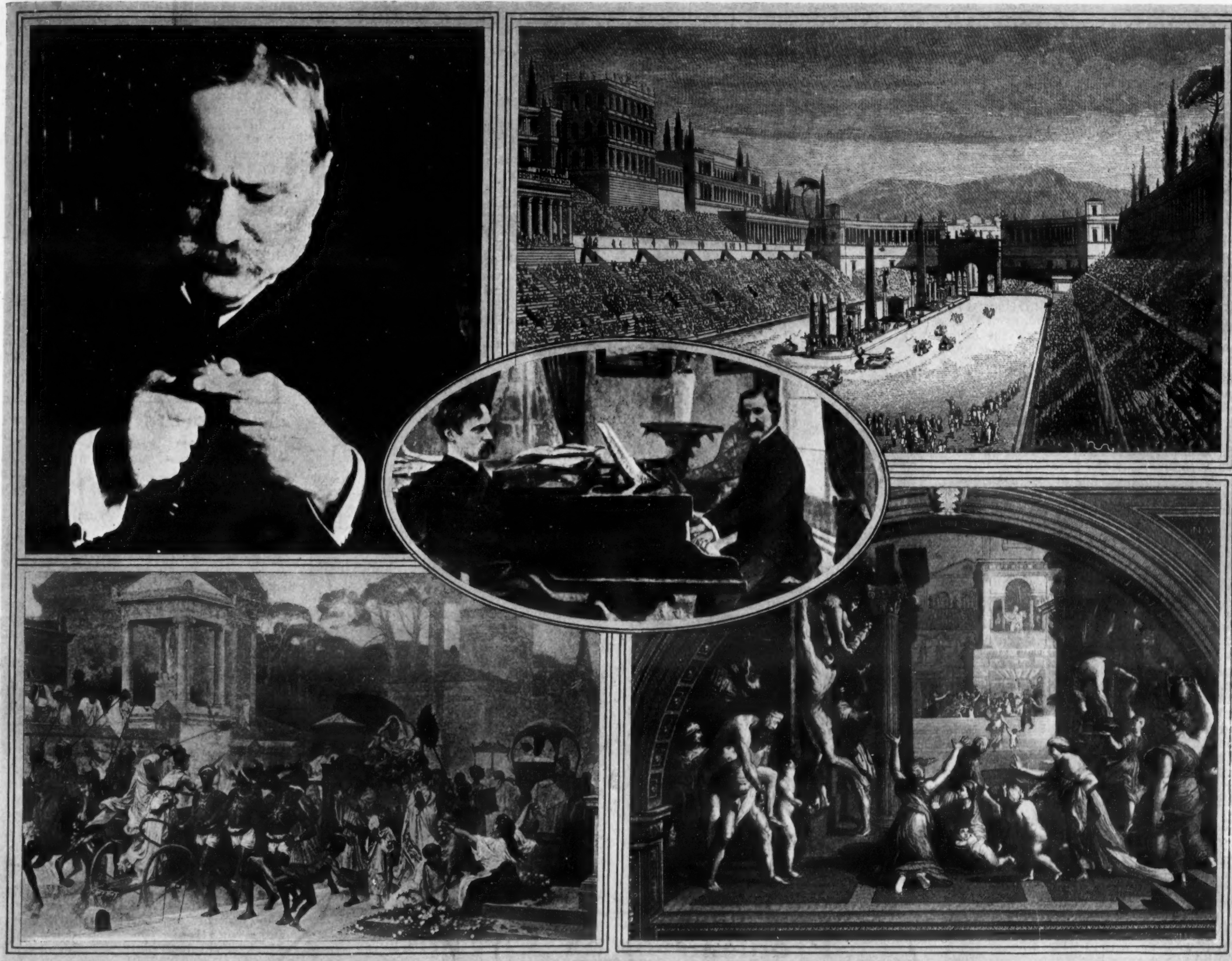
The American Society brought a second suit in the United States District Court on April 24, against the General Electric Company, which runs Station WGY at Schenectady, naming as complainants the Jerome N. Remick Company. The complaint alleged that on the evening of March 1, Station WGY broadcast a public performance by an orchestra of the ballad "Somebody's Wrong" and alleged that this was an infringement of the Remick Company's copyright.

E. C. Mills, managing director of the American Society of Composers, Authors and Publishers stated last Saturday that this "test" case would be withdrawn. Another complaint would be lodged, he said, on evidence furnished by another publishing firm alleging an instance of infringement of copyright through broadcasting without remuneration of the composer.

Mr. Mills, in a statement issued last week, declared that two "test" cases had now been brought in the United States District Court—that at Cincinnati and a previous one in the New Jersey District. In the latter the court sustained the position of the Society that the performance was a public one and "for purpose of profit," in the case of a department store which operated a broadcasting station.



# Boito's "Nerone" Is Superb Vision of Imperial Rome



Art Reproductions by Courtesy of N. Y. Public Library

## ARRIGO BOITO AND SCENES FROM ROMAN LIFE REPRODUCED IN HIS OPERA, "NERONE"

The Photograph of the Composer Is from an Autographed Copy Given to Frances Alda of the Metropolitan and Dated Milan, September, 1909. In the Central Picture, Boito Is Seen with Verdi, for Whom He Wrote the Librettos of "Otello" and "Falstaff." This Is from a Picture Made in 1890. The Circus Maximus, in Which One of the Most Thrilling Episodes of the Opera Is Enacted, Is Shown on the Upper Right. "Nerone" Opens on the Appian Way, Seen on the Lower Left in a Reconstruction by the French Painter, Gustave R. C. Boulanger. A Similar Pageant Is Presented in the Opera. The Burning of Rome Occurs in the Last Scenes of the Work and the Picture Here Reproduced Is from Raphael's Famous Presentation of the Conflagration

By MAURICE HALPERSON

**O**NLY those acquainted with the overflowing exuberance for all that is connected with operatic art and operatic life in Italy can form an idea of the high excitement and eager expectation aroused by Boito's "Nerone."

This work again absorbs all the interest of the great public. There is, so to say, not a living soul in all Milan who is not completely wrapped up in Toscanini's sensational production of "Nerone." Even Mussolini takes a back seat for once.

This latest operatic event can only be compared to that which took place in 1887, when Verdi's "Otello" had its premiere, or of 1898, when the Italian idol's "Falstaff" was given for the first time. I remember exactly the day of my arrival in Milan for the premiere of "Falstaff." The porter who relieved me of my hand-bag at the depot was proud to be able to give me the latest news. Upon my question, "Well, Giovanni, what can you tell me?" he answered quickly: "The latest is that the maestro arose at seven o'clock, took his breakfast with Commendatore Giulio [Ricordi, of course] at

eight o'clock and that both walked from the Hotel Milan to the Scala, where the last rehearsal is now taking place."

As far as I can think back, Boito's "Nerone" occupied the attention of Italy's musical circles and the great public. Like a sea serpent, "Nerone" has crept through musical discussions and expectations for more than fifty years. Once, on a hot July night, I overheard the managing editor of a popular Italian paper in Trieste tell the editor: "You complain about lack of news. Why not write something about Boito's 'Nerone'? It's at least three weeks since we've mentioned it in our columns. Be bold and announce the first performance for next

season at the Scala. We shall not hear the opera anyway, but the public still believes in it."

In 1882 there seemed to be some hope for "Nerone," but the maestro retreated at the last moment. Then again in 1901, after Giuseppe Verdi's death, things became lively, when Boito promised Guido Visconti di Modrone, then the great Maecenas of La Scala, to release his work for the season of 1902-3. The excitement reached its highest point after the book of "Nerone" was published by Boito. However, all proved futile, and "Nerone" never became a realization. Boito was not only a great musician and poet, but a great critic too, and such a

one is always more severe with himself than with others.

Arrigo Boito, born in 1842 in Padua, must be considered one of the foremost intellectuals of the glorious Verdi period in Italy. Besides the Italian, he had also Polish blood in his veins, as his mother was the Countess Giuseppina Radolin. He graduated with great honors from the Conservatory in Milan, and, at the age of twenty, dedicated himself to a literary and musical career. He traveled a great deal. In Paris the famous Rossini made a great impression on him. He then visited Berlin, Brussels, London and Poland. It was in Poland, in 1862, that he became inspired by the subject of "Nerone," and his purpose was ripened by a Christian drama by Antonio Gazzoletti. He made deep studies of that decadent Roman epoch, reading an entire library of books pertaining to that period, especially the works of Tacitus and Suetonius.

Since that time his whole life was imbued with "Nerone," although he took up other subjects. In 1868 he experienced that phenomenal failure of his "Mefistofele" at La Scala, a failure which was changed into a triumph eight years later in Bologna. He wrote an opera, "Ero e Leandro," but he was dissatisfied with the music and destroyed the score, giving the libretto to his friend, Giovanni Bottesini, the famous double-bass player, composer and conductor, who led the world's premiere of Verdi's "Aida" in Cairo in 1872.

**E**XCITEMENT was running high in Milan when the last mails left Italy. The long-delayed premiere of Boito's "Nerone" was near at hand and music-lovers were eagerly seeking seats for another historic night at the famous Scala. Many times a production of "Nerone" has been promised but it never materialized, and the work came to be regarded as a sort of legend; something which would never reach the stage. When Toscanini mentioned it for last season interest revived, but hopes were soon dissipated by an announcement of postponement. This season the premiere was set for March, but again it was postponed. According to latest advices, La Scala hoped to present the opera to the public early this month. In the accompanying article Maurice Halperson relates the history of Boito's unfinished opus.

[Continued on page 28]



# Finds Place for Women in Orchestral Field

Elisabeth Kuyper, Composer and Conductor, Founded Symphony Organizations in Germany, England and Her Native Holland—Is Now in America to Continue Her Work and Realize Cherished Ideal



LISABETH KUYPER, who recently came to New York fresh from her successes with the London Women's Symphony Orchestra,

which she founded and conducted, has had an unusual and interesting career.

Dutch by birth, she was, as a child, acknowledged as an extraordinarily gifted pianist, but her inclinations toward composing were so pronounced that at the age of sixteen, although she had never heard on opera, she wrote a comic opera, with Dutch libretto. When this was performed in Amsterdam, it was received with enthusiasm.

At seventeen she had finished her musical studies in Holland, receiving highest official degrees and special mention for piano playing. Then she went abroad with recommendations from the greatest Dutch musicians, including Dan. de Lange and Frans Coenen.

In Germany she met Max Bruch, who was at that time teaching composition at the Berlin Hochschule. The famous composer was so interested in the work of the Dutch girl that at his suggestion she was admitted to his classes, the first of her sex to gain this privilege.

From then on Bruch, with whom she studied, did all in his power to further her talent in composition. During this time she won the scholarship for composition given by the Dutch State and the Mendelssohn prize for composition was awarded to her by a jury, headed by Joachim. This prize had never before and has never since, been given to a woman composer. Some years later, when an instructor was needed in the department of composition at the Hochschule, so great was his confidence in Elisabeth Kuyper that he recommended her for the position to the Minister of Art.

She was appointed instructor, once more breaking a precedent, for she was the first woman who ever held that position, one of the highest musical appointments a woman ever had.

How well the heads of the department, Bruch and Humperdinck, appreciated her work was shown in the official testimonials they gave her when she resigned to devote herself exclusively to composing and conducting. In Bruch's testimonial he said:

"The former distinguished pupil of my 'Meisterschule' for musical composition (Academy of Arts), Elisabeth Kuyper, became in 1908 Instructor of Composition and Theory at the Hochschule für Musik.

"As head of this department and member of the directorate, I was in a position constantly to observe her work. I am most happy to testify that during this time her work as instructor of these classes was in every respect not only entirely satisfactory, but deserving of the highest praise. She has an extraordinary talent for composition and had the gift of filling with an invaluable and lifelong enthusiasm the men and women pupils who flocked to her."

"She did most excellent work," wrote Humperdinck of her, "and obtained the best possible results, giving me and the numerous pupils who were indebted to her for their musical education, the greatest satisfaction. It would indeed be a pity if in future the Hochschule should be obliged to do without her valuable services, considering the thoroughness and conscientiousness with which she has always fulfilled all the requirements of the school."

From the beginning of her career Mme. Kuyper had been conducting, choirs at first and then as guest conductor in programs including her own works.

## Organizes Women's Orchestras

Ever since she was a child she had dreamed of organizing a woman's symphony orchestra which would play the best classical and modern music. She realized this dream in 1910, when she organized her first woman's symphony orchestra. This was in Germany. The orchestra was a great success and the



Elisabeth Kuyper, Dutch Musician

music critics highly praised her proficiency and fine artistic gifts as a conductor. The quality of the orchestra was demonstrated in many successful concerts, including a six weeks' engagement with a concert every day. Wagner, Beethoven, Berlioz, Russian and French composers and her own compositions formed her programs.

In May, 1922, she organized her second woman's orchestra in The Hague, welcoming the International Council of Women who assembled there with a special concert. This concert included her own Peace Cantata for women's choir, orchestra, solos and recitation.

In October of the same year Mme. Kuyper went to London and organized a woman's orchestra there. After rehearsing for only three weeks, she had the courage to give a program which was enthusiastically received. The Marchioness of Aberdeen, who was president of the International Council of Women,

addressed the audience after the concert and expressed her pleasant surprise at the achievement of Mme. Kuyper and the London women. The critics were united in their appreciation of Mme. Kuyper's conducting, and her own work, "The Song of the Soul" for seven solo singers and orchestra, which had its first performance on this occasion, was hailed as a very fine achievement.

Lady Aberdeen became president of the orchestra and the vice-presidents included Dame Nellie Melba, Sir William McCormick, chairman of the British National Opera Company, and Miss Lillian Baylis, director of the Old Vic.

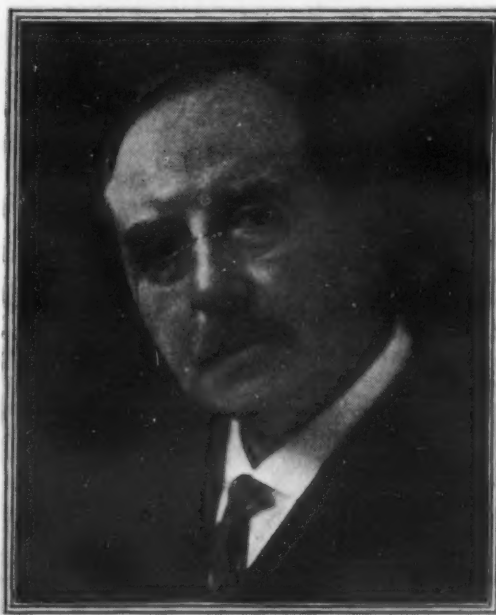
Because she was burdened with the financial as well as the artistic responsibilities, Mme. Kuyper was unable to carry out great plans formulated for the future of the London Women's Symphony. Not finding the necessary backing, she came to America to carry on her work—the foundation of a woman's symphony orchestra—believing her vision could be ideally realized by the American women who play such an important part in the musical foundations of the country. Having learned from her other ventures that although beautiful concerts can be given, an orchestra cannot exist without financial support, she will not give any concerts with her American orchestra until its financial status is assured, either through engagements or backing.

The musicians of the American Woman's Symphony are all artists, with training and ability of the same standard as members of the male symphony orchestras. Hitherto they have been obliged to bury their talents in places not always dignified to women of artistic competency. They are longing to play good music, to which their education has accustomed them. Otto H. Kahn is of the opinion that "America wants and needs a woman's symphony orchestra," and it is for the women of this country to realize this beautiful idea. Women musicians of several European countries are eagerly waiting to see what may be achieved in the New World. D. R. P.

## Problems of an Organist

BOSTON, April 26.—Edwin H. Lemare, who has accepted the position of Memorial Auditorium organist in Chattanooga, Tenn., for a period of five years, recently completed a series of recitals in Fitchburg, Mass. A new organ will be installed in the Chattanooga auditorium and Mr. Lemare will give personal attention to the installation and voicing of the instrument. In Chattanooga he contemplates weekly recitals for eight months in the year, with possibly eight concerts during the season. He is privileged to make concert tours or go for individual performances in other cities the dates and durations of which visits or tours will not interfere with carrying out the terms of his Southern contract. His appearances will be under the exclusive direction of Aaron Richmond of this city. This arrangement will make it possible for Mr. Lemare to undertake his Australian tour next year, already planned, but coming in the summer time, coincident with the winter concert season in the Antipodes. He recently resigned the post of municipal organist in Portland, Me.

Mr. Lemare was the first musician in London to lift the organ out of the old dry monotonous rut into which it had fallen and to bring it out as a worth while solo instrument. "The organ," he says, "was unattractive to the serious musician and the student of the orchestra inasmuch that the programs contained only music written for the organ, most of which was very dead and dull. In the first place, there was little attempt made to achieve suitable orchestral coloring, and, above all, life and accent. When I mention orchestral color-



Edwin H. Lemare, Who Recently Accepted a Contract to Give a Series of Organ Recitals Annually in Chattanooga, Tenn.

ing I do so advisedly, as I strongly deplore the idea of turning the organ into an orchestra, always an impossible idea as the two means of interpretation are entirely different.

"The organist's ideal should be the orchestra, and in playing music other than strictly organ music he should aim as far as possible to adjust his tonal combinations so as to make them resemble the orchestra in an artistic way and not as a burlesque. To make an organ program enjoyable to the general public and also to the layman, it is necessary to include music of a lighter order written for other instruments, providing

always that it is beautiful and not commonplace. At the same time it is necessary to include some of the really big organ works. No one ever expects to go to a banquet and have roast beef at every course. I am convinced of one thing: namely, that organ work pure and simple will never attract or hold an audience for any length of time.

"Recently I have transcribed and paraphrased most of the world's beloved melodies, and an eminent musical critic recently paid me a compliment by calling these transcriptions 'beautiful musical idyls.' I invariably include one or two of these in my programs, as their general appeal is irresistible to old and young."

In his Portland, Me., experience, requests for numbers were frequent, and Mr. Lemare had these thoughts forcibly brought home to him. One day a request was made for "Tenting Tonight on the Old Camp Ground." How keenly the sympathetic interpretation of this melody, dear to the veterans of '61, was appreciated is told in a letter which the organist received, reading as follows:

"I have a confession to make. My grandchild persuaded me to attend your recital this afternoon. I attended, but

[Continued on page 32]

## Another Fight Likely on Admissions Tax

WASHINGTON, April 30.—While the Senate Finance Committee acquiesced in the action of the House Ways and Means Committee in its decision to place a 10 per cent tax on admissions of 50 cents and over, and exempting from taxation those under 50 cents, it is believed that an effort will be made later on to write into the bill a larger tax on the higher-priced admissions. Should the Senate favor an increase over the figures named in the bill, it will be necessary for the conferees of the two houses to reach a decision. In the nine months of the present fiscal year ended on March 31, the admissions tax yielded \$57,767,270, an increase of \$6,595,000 over the returns for the corresponding nine months ended with March, 1923.

ALFRED T. MARKS.

## Chicago Civic Opera Company to Present Henry Hadley's "Bianca"

CHICAGO, April 26.—It has been learned definitely that the Chicago Civic Opera Company will present Henry Hadley's one-act opera, "Bianca," next season. The work, which won the William Wade Hinshaw prize of \$1,000 in 1918, was given first at the Park Theater, New York, on Oct. 18, 1918, by the Society of American Singers, with Maggie Teyte in the title-role and the other leading parts sung by Henry Scott, Howard White, Craig Campbell and Carl Formes. The libretto of "Bianca" is founded upon Goldoni's comedy, "La Locandiera," in which the late Eleanora Duse made one of her greatest successes.

## Prominent Artists Sail for Work and Play in Europe

Among well-known musicians who sailed for Europe last week were Renée Chemet and Paul Kochanski, violinists, who left on the Paris on April 23. The following day, the Lapland had on board Delia Reinhardt, Flora Perini and Michael Bohnen of the Metropolitan, and the United States of the Scandinavian-American Line, Cornelius van Vliet, cellist. On the Majestic, sailing April 26, were Erika Morini, violinist, and Josef Hofmann and Jacques Danielson, pianists. Whitney Tew, teacher of singing sailed on the Scythia, the same day.

## South Hears Max Rosen on First Tour Since Return from Abroad

Max Rosen, violinist, made his first appearance in this country after several years' absence in Europe in a concert in Columbia, S. C., on April 22. He was heard in Jackson, Miss., on April 24; in Marion, Ala., on April 24, and played in Montevallo, S. C., on April 26. Mr. Rosen will be heard in several engagements this summer and will appear next season under the direction of Concert Management Arthur Judson.

## P. J. Nolan Appointed to Australian Post

P. J. Nolan, who for more than two years has been a member of the editorial staff of MUSICAL AMERICA, has been appointed music critic of the Sydney Morning Herald, Sydney, Australia. He and Mrs. Nolan will leave New York on May 5 to catch the Montcalm at Montreal for Liverpool. After a stay in England and on the Continent, they will leave for Australia in July.



## César Thomson to Return to Ithaca Conservatory After a Vacation Abroad



César Thomson, Veteran Violin Pedagogue (Right), and Harold Hess, Who Assists Him in His Work at the Ithaca Conservatory. The Photograph Was Made in Belgium

ITHACA, N. Y., April 26.—César Thomson, violinist and celebrated pedagogue, who recently gave a recital in Aeolian Hall, New York, will leave in June for his home in Belgium. He will spend his vacation at his beautiful villa on Lake Lugano with his wife, the Countess Louise Riva, and his family. About the middle of September he will return to America to continue his master classes at the Ithaca Conservatory. During his absence Harold Hess will continue his work at Ithaca and prepare students for the master class in September.

The coming to America of César Thomson has emphasized the fact that no longer does the young violinist have to journey to a foreign country to study with the great masters of the instrument. During the present season many students have come to Ithaca from all parts of the United States and foreign countries to study with Professor Thomson and a number are in Ithaca now preparing to study with him upon his return in September. Professor Thomson will again offer one master scholarship at that time, valued at \$700. A number of applications have already been received and indications are that many countries will be represented among the contestants.

GERTRUDE EVANS.

## Kansas Federation Moves for State Director of Music

KANSAS CITY, Mo., April 26.—The Kansas Federation of Music Clubs, the annual convention of which was reported

in MUSICAL AMERICA, is preparing a bill to be presented to the Legislature providing for a State director of music. The retiring president, Mrs. William J. Logan has to her credit the organization of the State federation, being its first president; the establishment of a state-wide music week with three successful celebrations; the conduct of two young artists' contests with one national winner; two music festivals, the chief feature of which was the singing of the Federation Festival Chorus, and two competitions in composition by State composers.

## Atlanta Throngs Hail Metropolitan Stars

[Continued from page 1]

April 21, with a performance of "Marta," ended brilliantly on Saturday with a capacity house for the double bill of "Cavalleria Rusticana" and "Pagliacci." At the matinee performance on Saturday Armand Tokatyan sang *Faust* at one hour's notice, replacing Edward Johnson, who was suddenly taken ill. The gala performances of the week, measured by box-office receipts and popular enthusiasm, were "Faust" and "Cavalleria" and "Pagliacci." "Boris Godounoff" was greeted with thunderous approval by a great audience and Chaliapin made a big personal triumph.

At the first performance of "Marta" Beniamino Gigli as *Lionel* and Frances Alda as *Lady Harriet* were cheered by an enthusiastic audience and each forced to give an encore. Both Mme. Alda and Mr. Gigli had to repeat their principal arias. Kathleen Howard as *Nancy* was particularly successful because of her charm of voice and manner, and Giuseppe De Luca made a most effective *Plunkett*. Mr. Papi conducted.

"Il Trovatore" was applauded for its ringing melodies and brilliant cast on Tuesday afternoon. Giuseppe Danise was the *Count*, Giovanni Martinelli was a picturesque and spirited *Manrico* and Rosa Ponselle sang *Leonora* with depth of feeling and mellowness of tone. Marion Telva made a fine impression as *Azucena*, and Leon Rothier was an excellent *Fernando*. Mr. Moranzoni conducted.

Feodor Chaliapin was given an immense ovation when he appeared for the first time in "Boris Godounoff" on Wednesday evening. He dominated the opera, and the audience was overwhelmed by his powerful characterization as well as by the firm fullness of his voice and its flexibility. His dramatic interpretation of the rôle, his abundance of telling gesture and facial expression,

## On the Musical Trail in the Far Northwest



ON TOUR WITH THE GRIFFES GROUP

Left to Right on the Sled: Lucy Gates, Soprano; Sascha Jacobinoff, Violinist, and Olga Steeb, Pianist

THE Griffes Group recently closed an extensive tour that carried the artists to far places. The trio, which is composed of Lucy Gates, soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist, has become especially popular in the West, where several weeks were spent shortly after the new year. Following their concerts in Arizona and

California, they found themselves in the Canadian Northwest, where they enjoyed the experience of a sleigh-ride behind Esquimaux dogs, despite the fact that their faces were peeling from the sunburn of previous weeks. The group was also heard in cities of the South, Middle West and East and will appear again next season under the direction of Catharine A. Bamman.

aroused the capacity house to a high pitch of enthusiasm and the great Russian was cheered for several minutes. In the cast were Armand Tokatyan as *Gregory*, Flora Perini as *Marina*, and Ellen Dalossy and Louise Hunter as *Xenia* and *Feodor*. Mr. Papi was in charge.

"Rigoletto," on Thursday afternoon, with Beniamino Gigli and Lucrezia Bori was received tumultuously. Mr. Gigli's bel canto in the rôle of the *Duke of Mantua* was more fluent than ever, and Miss Bori's performance of *Gilda* was remarkable for the soft beauty of her voice and the charm of her characterization. Giuseppe De Luca as *Rigoletto* was greeted with enthusiasm as an old friend discovered anew. Adamo Didur made an effective *Sparafucile*, and Mr. Moranzoni led with spirit and vitality.

Florence Easton made her first appearance of the week in the title rôle of "Fedora" on Friday evening. Her singing of the part and her dramatic portrayal of the character won her the immediate appreciation of the big house. Queena Mario sang and played well as *Olga*. Mr. Martinelli was appropriately melodramatic and in excellent voice as the *Count*, and Mr. Scotti gave his inimitable characterization of *De Sirieux*. Mr. Papi conducted.

In "Faust," on Saturday afternoon, Armand Tokatyan sang with beauty of tone and assurance and played well. Chaliapin was a towering *Mefistofeles*, commanding in voice and personality. Lawrence Tibbett sang admirably and made an effective *Valentine*, and Frances Alda was simple and charming as *Marguerite*. Mr. Bamboschek conducted an exceedingly interesting performance.

The closing bill, "Cavalleria Rusticana" and "Pagliacci" was a gala affair. Lucrezia Bori was a delightful *Nedda*, Mr. Martinelli won further laurels as *Canio* and Mr. De Luca revealed his genial personality and smooth voice as *Tonio*. Mr. Moranzoni conducted.

In the production of "Cavalleria" Rosa Ponselle as *Santuzza* sang with fire and beauty, and Mr. Gigli as *Turiddu* with a fine, mellow voice which captured the audience. The artists of both casts were recalled again and again to bow and cheered for some time after the curtain dropped.

Giulio Gatti-Casazza, general manager, who was unable to accompany his singers to Atlanta this season, sent a telegram in which he explained that pressing business affairs in planning the new season kept him in New York. "America," he said, "has become the world's musical field, and I hope that the time is not distant when we shall discover an American Verdi or Bizet, Gounod or Wagner."

## Toscha Seidel Acquires a Strad Dated 1714, Brought to U. S. by Berlin Dealer



Toscha Seidel, Violinist

A Stradivarius violin, called the "Da Vinci" or the "Wandering Jew," which has appeared and disappeared at various intervals since it left the hands of Antonius Stradivarius in 1714, has turned up again, this time in New York, where it was recently purchased by Toscha Seidel for the sum of \$25,000. The instrument, which is declared by experts to be genuine, with a tone of outstanding power and beauty, was brought to this country this winter by a Berlin dealer, Emil Herrman, who asked Mr. Seidel to examine it. The violinist kept it for a week, during which time he showed it to judges of fine instruments and compared it with the most famous violins now in New York.

The violin, which is declared by Mr. Seidel to be in a wonderful state of preservation, dates from the period of Stradivarius' finest achievements. In 1886 it turned up in Paris in the possession of a Frenchman named Chardon, who sold it to Caressa, the famous violin dealer of the French capital. Shortly afterward it disappeared again and nothing was known of it until it was secured by Emil Herrman in Berlin. The instrument has never been owned by a celebrated artist and, so far as is known, has not been played upon for sixty years. Mr. Seidel counts the acquisition as the greatest event in his life and will use the violin in many of his future concerts.

## Mengelberg "Listens In" On Board Ship



Willem Mengelberg, Conductor of the New York Philharmonic and the Amsterdam Concertgebouw, Keeps in Touch with Music on Shore During an Atlantic Voyage

ALTHOUGH known to radio audiences in the Eastern half of the country through the series of educational concerts in which he led the New York Philharmonic this winter, Willem Mengelberg found little time to join the great invisible audience until he embarked on the Nieuw Amsterdam for Europe on April 19. Mr. Mengelberg had a radio set installed in his stateroom and expected to

become a radio "fan" before reaching his home in Holland. The summer will offer little respite for the popular conductor, since he will not only lead the Concertgebouw Orchestra in various Dutch cities, but will take his players to Paris for a series of programs while the Olympic Games are in progress. He will return to New York to lead the Philharmonic in the latter half of next season.



# What Is the Solution?—Further Expansion of Territory Would Remedy Concert Evils, Say Wisconsin Managers



**MANAGERIAL** conditions in the concert field are more normal in cities of Wisconsin than in most of the larger musical centers, local managers say. Competition among the concert bureaus is not so keen and consequently the public has not had music thrust upon it. There is, however, a tendency toward overcrowding and, although there have been no failures or cancellations, there have been occasional losses, due, reports indicate, to bad judgment on the part of the local managers and lack of cooperation from the booking managers.

This territory has been developed only recently and it is already beginning to suffer some difficulties which are apparent in the long established musical centers. Certain districts are being overworked, while others are neglected just as a few artists are continually booked and others, equally good, are unconsciously discriminated against. Cooperation is the keynote sounded by the managers of the country for the solution of the problem, cooperation between local and booking managers and between the managers and the artists.

The present investigation of the state of the concert business was opened with the publication in the issue of March 15 with a general analysis of conditions throughout the country. The object of the series of articles is not only to discover what is wrong with the business of concert giving, but, through discussion and investigation, to bring forward suggestions that will help to remove present disability. The second and third articles on this subject represented the opinions of the New York managers. In the fourth article the views of Baltimore managers were presented. Conditions in Boston and New England were discussed in the fifth and sixth of the series and the seventh article dealt with the difficulties in the music centers of Washington and Oregon. The present article, the eighth, is concerned with cities of Wisconsin.

## The Situation in Milwaukee

Margaret Rice of Milwaukee, after a consultation with Marion Andrews, who runs the other big concert bureau there, writes the following report of Milwaukee activities for MUSICAL AMERICA:

"There have been no failures or cancellations in this immediate territory. The situation in Milwaukee has continued very satisfactory in spite of the fact that there have been more events given than in any previous season. If there is any cause for uneasiness, it is that the season has been too full, which threatens business for the future. A community can take in only so much in the way of good music. If it has too much forced on it, the bottom begins to drop out of the business.

"Booking managers are given to insistent methods just as soon as a city becomes known as a good concert center. In that way they defeat their own ends. The congestion would be greatly helped if they devoted some of their energy to developing new centers. There are plenty of good cities of fifteen, twenty and thirty thousand that have little or no music.

## Little Variety in Courses

"There are a good many artists in the field, of course, but this is a large country. The trouble is that many are little used, while others are overworked. This condition is due largely to lack of enterprise on the part of the local manager. Read the list of artists booked by any leading manager early in the season and you will know just what pretty nearly every other manager is going to present. There is little variation in the concert

courses for a single season, not much more variation from season to season.

"Clubs are in a more secure position than a local manager playing a lone hand. The trouble with most clubs is that their business is usually carried on by inexperienced members. In most instances members pass out of office by the time they have learned something of the technic of buying and management to make way for others who have to begin all over again. The clubs that are managed year after year by the same individual or group make an excellent showing.

"The concert course is infinitely preferable to individual events. In fact, it is the only thing on which a manager can depend, except, possibly, in large cities. A concert course makes for an organized public, and without an organized public the business is indeed a gamble. The single event is all right where a manager confines himself to presenting well-known stars. But stars fade out sooner or later; then the manager wants to know what is the matter with the concert

business! There is at present no central factory which turns out nice, standardized, ready-made stars to make the business perfectly safe.

## Organizing Public Interest

"If during the past ten years less attention had been given to exploiting the already too greatly exploited stars and more to organizing a public interested in music as given by fine artists, business would be on a sounder basis today. In general, I should say that the public has not lost interest in music. Quite the contrary, but it has not always been led in the right direction as regards concert-going. All and sundry have been called together by thousands, but too often music was the last thing featured in the call. The popular idols can be used to create a widespread interest in concert-going, but a broader and more constructive policy is needed on which to build a real business. I should say that what is wrong generally is that there has been too much dependence placed on attractions labeled, 'Just add hot water and serve!' That is all very well occasionally, but any housekeeper will tell you it won't go all the time!"

## Conditions in Madison

Dr. Charles H. Mills of the University of Wisconsin School of Music, Madison, who advises the Wisconsin Union Board in their choice of artists for their series of concerts and handles the musical events of the university, says:

"There has been a lack of cooperation

on the part of booking managers in considering local conditions in arranging for appearances of their artists. Consequently they very much oversell. Local conditions control the buying power of the public. There is no lack of public interest in music; however, there are more concerts than the country can absorb.

"Fine artists are too rare. Then in many cases the fees are much too high. Either we cannot have the privilege of hearing high-priced artists or we must go broke paying for them. Why should not the fees be on a scale proportionate to the population?

## Lack of Cooperation

"Both the advance subscription sale and the single seat sale have gone down because of over-booking during this season. The thing wrong with the concert business generally is a lack of sympathetic understanding and cooperation between booking managers and local managers and too much 'speculation.' The solution of the problem is by co-operation, working toward ultimate growth of musical appreciation. In the business of getting appearances for their artists, the booking managers may suffer from not foreseeing that there must be support from the entire community as a foundation for real growth in the concert business. Judgment by the local manager is needed to insure the presentation of only fine artists, not necessarily high priced, but whose work is really artistic."

## Demand for Names

In regard to the concert situation Adrian Scollen, manager of the All-Star Series in Madison, says:

"There is a lack of interest in artists who are little known locally. It is impossible to judge accurately the public's wishes. There are too many concerts in certain fields. Cancellations hurt the local manager most. There should be more effort on the part of both managers and their artists to make the concerts a success financially. They should take a part of the risk of first appearances."

Walter Nealand, manager of the Parkway Theater, Madison, says:

"Theaters are more prosperous here now than they were a year ago, but I wouldn't take any chance on bringing artists who have not a sufficient reputation to assure the success of a concert. The chief business of the theater is to furnish the public with good road shows and high-class motion pictures. Now in presenting Mme. Schumann Heink it is a different matter. I know I'm taking no chance."

## Buffalo Hears Gladys Axman as "Tosca"

BUFFALO, April 26.—Gladys Axman, soprano, appeared as guest artist with the San Carlo Opera Company during its recent visit to Buffalo. Her interpretation of the title rôle of "Tosca" was brilliant and moving. Miss Axman's beauty of voice and characterization was particularly telling in the big scene with Scarpia.

Theatres under direction of Hugo Riesenfeld

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## Concert Manager Finds Field Overcrowded

TO the Editor of MUSICAL AMERICA:

Will you give space to a comment on the concert situation from one who at least has some twenty years experience to his credit, as well as being one of the organizers and promoters of the National Concert Managers' Association?

It is right that you should first seek the opinion of the New York Managers. It would be supposed that they, having a broader vision, and a wider perspective of the country at large, should be able to arrive at some semblance of an opinion as to what is wrong, if anything—with the concert business. Some of these managers present a grasp of the situation that is to the point. Others I take it, form opinions from their own personal point of view.

Let me sum up your recapitulation of these comments and analyze them from the local manager's standpoint!

Responsibility of Local Managers.

In the main, local managers enter into contracts for artists in good faith. They expect to pay. Very few local managers default in their obligations. However, a great many local managers are induced to sign contracts for artists at fees far in excess of the drawing power of the artist. They are led to sign these contracts upon representations of the managers and their agents of fabulous box-office receipts (largely in the imaginative minds of the agents) of these artists in other cities. The drawing power of certain artists is often grossly misrepresented by unscrupulous agents. Local managers are dependent upon press reports of the artist's success. In the days before the abolition of the "Pass-Hound," "Carnegie Hall packed to the doors," "Hundreds turned away" were favorite slogans.

"Poor judgment of local managers."

This can be answered in the statement of one manager that there are "too many managers." Who created these many managers? By admission of your contributors, the New York manager himself. By his admission that the market is overcrowded with artists and that he must find a market for these artists, that he seeks new agencies and creates himself new managers in fields already overcrowded.

The National Concert Managers' Association represents long-established and competent management in this country, and the established manager knows how much his public can assimilate with profit to himself and the artist. Obviously he can not furnish a market for all of the artists who are offered—over

200 is it?—and he chooses of those which in his experience and judgment best suit his purpose and that of his patrons. Then along comes the agent. He must sell his artists. He is willing to take his chances on the "responsibility" of a dark horse management, and perhaps it is a clerk in a music store; possibly an enthusiast who aspires to managerial honors and is willing to take a gambler's chance, that he can meet the fee. He signs contracts. He enters the managerial field with no practical knowledge of the business. He fails eventually, and the established manager gets the worst of it through overcrowding of his field.

Radio and the Artist.

This is childish. How many of the recognized artists in the concert field broadcast on the radio? Not one! Even if they did do so occasionally, would this not stimulate as in the case of the talking machine, the desire to hear in person the artists themselves?

The Music Clubs.

My hat is off to the managers who recognize in the Music Clubs the solution of their market. Why? Because the clubs, not the artists engaged, furnish the audiences. Tickets are sold by personal solicitation, and personal salesmanship, not dependent upon the drawing power of the artists engaged. When these clubs awake to the realization that they pay far too much for the majority of their attractions, and not until then, will we have a stabilization of the concert business. When they realize their power as a controlling factor in the artist market, they will be able to bring about the solution of the problem which has long been the bane of the concert business—that of paying excessive fees for artists, which are not commensurate with their drawing power.

There are too many artists. There are too many managerial enterprises. The artists themselves have been misled. I recall some few years ago, during the reigning success of our Civic Music League in Toledo, Ohio, when, through a campaign of intensive public-spirited cooperation, we succeeded in assembling a huge audience of some 5000 people for our series, an artist who could not have drawn on his own a thousand persons, in commenting upon the large audience which he imagined he had drawn, complained because his manager had not exacted a larger fee.

BRADFORD MILLS.  
General Manager San Francisco Opera Association.

San Francisco, April 24, 1924.





**A Perilous Course—The Social Whirl and the Artist—Musicians Have Broadened Their Intellectual Horizon Nowadays—How Gigli Bade Good-bye to an Official Career—"Nerone" May Not Come to America—Canadians Insist That Their Dominion Is on the Map—Caruso's Widow No Longer a News Factor—Jerome Kern Ranges Himself Against Jazz—Music as an Aid to Success in Golf—The Publicity Writer of Today**

Dear MUSICAL AMERICA:

President Coolidge has hit a snag. Not another political tilt. Not another charge brought by some amiable opponent. Worse, far worse!

The President has stopped shaking hands with the visitors who storm the White House. We hasten to advise Mr. Coolidge that he should immediately call a conference of successful artists and musical managers. In five minutes these folks could convince Mr. Coolidge that he is pursuing a fatal course.

Any artist of standing could inform Mr. Coolidge that a public character who fails to pass out cordial handshakes, smiles and heartfelt words, is sure to wind up as a dismal failure. Now I am coming to my point which is this; the only musician who succeeds in our land is the one who possesses the social gift. Sad, but true. Superlative ability as a instrumentalist or a singer is not sufficient.

The first point a young artist learns is that he must cultivate a wide circle of acquaintances everywhere. Otherwise, he is jeopardizing his artistic career. If he fails to attend the receptions and teas and dinners in his honor, he must pay the penalty and that is, obscurity.

Any number of fine musicians have told me tales of woe and they all run in the same direction. Unless they are willing to go in the social whirl to a certain extent, they are likely to be supplanted by inferior rivals who possess the social knack in a higher degree.

There is one exceptional artist I know who is the despair of his managers, for he steadfastly refuses to attend any sort of social functions. I have watched his career sympathetically for it occurred to me that his experiment would prove a test. And what is the result?

This artist, although he is unquestionably one of the greatest interpreters, is not a success in the popular sense of the word. His only reward is the satisfaction that he has not sacrificed his art on the common social altar.

Nor is he the only artist who has endeavored to combat this familiar evil. A certain eminent musician, a pianist, you all know, invariably accepts all invitations, but he enters on his social duties with many mental reservations. He purposely yields a malicious tongue and never hesitates to embarrass his hostess. Nevertheless, a large number of social climbers who are anxious to shine

in the reflected luster of their guests continue to invite him to their functions.

\* \* \*

Thanks to the social rage of musicians and the influence of the music departments in our colleges and universities, we are producing a new type of musician in the United States. In place of the stereotyped creature with flowing mane of yesterday, we now have the dapper gentleman who converses fluently, if not deeply, on most any old topic.

Your typical old-time musician had in his repertoire of conversation just two subjects; first, food and its accessories, embracing the relative gastronomic merits of his favorite haunts; second, himself, including early episodes of his own budding genius, and incidentally, some wholly discreditable incidents in the careers of his chief rivals.

Your true old-timer would not venture beyond these safe topics. If you insisted, he would immediately take refuge at his instrument and dazzle you with his art. He would so effectually silence you that you felt ashamed of yourself.

But our modern musician is altogether a different type.

Your modern American teacher finds himself an important figure in his community and rightly so. In the cities of more homey size he is an active member of the leading organizations; he is consulted in civic movements, he is a member of all the various municipal committees. In brief, he is an outstanding personality in the professional life of his community.

These social contacts have broadened his intellectual horizon. He has lost his old-time sense of inferiority. He is greeted as a fellow by the merchant and the banker. Naturally, for he is prosperous; he teaches classes of fifty and hundreds, compared with the three or four pupils of his predecessor.

Verily we have produced a new type of musician in America.

\* \* \*

Speaking of education, I heard a little story about Beniamino Gigli last week. It appears that young Beniamino preferred his music to all other studies when he was undergoing his schooling in his native Rome. Somehow his natural intelligence won him a good rating in the dreaded examinations, so he finally emerged with honors.

A couple of years later, before he had definitely decided to take up music as a profession, he determined to try for one of the important municipal positions in Rome.

But Beniamino was too much occupied with his art to devote himself to any preliminary studies so when the hour of examinations arrived, it was an embarrassed lad who was scanning the lengthy list of questions. He pondered over the examination papers for a few minutes, looked around the room where other candidates were undergoing the same tests, wrote something at the bottom of his examination papers, then took his departure.

The official in charge thought it remarkable that this young man had completed the quiz so quickly. He picked up the papers and found instead of the answers a bar of music.

In his bold writing Gigli had written several measures from Puccini's "Tosca." The words were, "Good-bye career, good-bye forever!"

\* \* \*

Our opera-going friends are on tiptoe these days. "Nerone" is to be given at La Scala after a dozen postponements.

In my memory few premieres have been so eagerly awaited as this creation of Boito, who is best known to Americans for his opera "Mefistofeles" and for his librettos.

"Nerone" was fifty years in the making but this fact is not any proof to me of the artistic value of the work. Quite the contrary. Masterpieces are usually forged in the quick fires of inspiration.

Nor did the librettist-musician leave his opera completed when he passed from this life in 1918. If it were not for the labors of two zealous admirers, the fragments of the opera would not have been rescued from oblivion. As it stands, only the main idea of "Nerone" belongs to Boito; the orchestration belongs to the living collaborators.

The Italians are such loyal admirers of great national artists that they naturally hail the proclamation of the forthcoming production with wild delight.

Well, no matter about the musical worth of "Nerone"—and I do not presume for a moment to prejudge an opera which may prove important—at any rate, La Scala will be filled to overflowing at the premiere next month. The orchestra

## Viafora's Pen Studies of Celebrities



Ernest T. Carter, Composer, Is Presented in the Guise of a Hunter Who Aims the Melodic Pop-Gun and Hits His Mark, "The White Bird." His Opera of That Title Was Recently Produced in Chicago Under the Auspices of the David Bispham Memorial Fund. Mr. Carter Was for Several Years Organist and Lecturer on Music at Princeton University, and Has Since Devoted Himself to Composition

seats are already sold out at 800 lire each, that is \$40 at the present exchange.

A little bird has whispered to me that America will not hear this work of the great librettist.

Speaking for myself, I steadfastly refuse to make a pilgrimage to Milan for this exciting premiere. I am satisfied to let my great admiration for Boito rest with his "Mefistofele."

\* \* \*

Because of the accidental omission of one vital, qualifying sentence from these columns some of my Canadian friends feel quite upset.

"Of course, Mr. Mephisto," complain these friends, "Mme. Galli-Curci has sung in the British Empire. Her forthcoming tour in the British Isles will not be Mme. Galli-Curci's first appearance in the domains of the British Empire. Wasn't Mme. Galli-Curci showered with attention during her appearances in Vancouver, B. C., Toronto and other cities?"

My friend Helen Tait of Edmonton, Alberta, reproves me in these words:

"When you take your next holidays, might I suggest that you take a trip through Western Canada! I think it would be of incalculable value to you. Indeed it would, to many Americans.

"I recall meeting Anna Louise David, the harpist, at the summer session of the Cornish Music School in Seattle two years ago, and was much amused to find that she did not know that Canada was a civilized country. Indeed she expressed astonishment on being told that it was divided into provinces of great magnitude. 'Are they like our United States?' she asked.

"Madame Samaroff and Edward Johnson, our most recent artist visitors, were greatly impressed with our western development, the musical appreciation of their audiences, and the comfort and hospitality extended to them."

Another loyal Canadian, Mr. H. R. Clark of Toronto, also points out the fact that Mme. Galli-Curci has appeared in Toronto and other Canadian cities.

I can understand thoroughly why our Canadian friends should feel so strongly on the subject, for it is a fact that not many Americans have an idea of the size, importance and beauty of the remarkable dominion just above us.

\* \* \*

For some time past rumors have been floating about that the former Mme. Enrico Caruso was on the verge of being separated from her latest husband, Capt. Ingram of the British Army.

Inasmuch as Mrs. Ingram is now a private citizen it is unfortunate that such public comment should have been made for, after all, Mrs. Ingram's affairs are strictly her own. As Mrs. Caruso, she was a part of the important news

of the day and certainly had a strong claim to prominence in the international music news.

Her latest marriage is unfortunate. Such things are always unfortunate, but we must remember that with her marriage to Capt. Ingram, the former Mrs. Caruso ceased to be a news factor. She is entitled to privacy in her private affairs like any other private individual.

\* \* \*

Now that jazz is being taken up by the honest-to-goodness "highbrows," those opposed to the invasion of the saxophone division will have to look to our light music composers to champion their cause. The genuine follower of the lighter muse has, of course, more than a little to fear from the jazz craze.

Apart from the fact that there is a call for peculiar rhythms and strange combinations of instruments, there is always the danger of the jazz bands making a popular tune too popular.

Anyway, Jerome Kern, one of our best musical comedy composers, is taking a very definite stand against jazz. He came out in the public prints a few days ago with a veritable manifesto. Not one note of his latest musical play, he says, will be heard from the instruments of a jazz orchestra. Incidentally, friend Jerome bars cabarets, radio and phonograph performances, from which one surmises that he is going to defend the sheet-music sales to the last ditch.

But jazz is the animal which Jerome most dislikes. Maybe, like the man in Edward German's song, he's "never seen a jaguar nor yet an armadillo," but when he sees a jazz orchestra he lets fly with both barrels.

"Jazz," says the composer of "Sally" and other musical comedy successes, "is not a style of performing music. It is a degradation of style. What is the use of asking a jazz orchestra to play any particular piece of music nowadays? They make them all sound alike when they get hold of them. The star performer in a jazz orchestra gets \$200 a week, not because he is a good player, but because he can pervert melodies more ingeniously than the next man. These people are responsible for the fact that playing popular tunes in the home circle is as dead as bicycle riding."

Kern has no objection to radio broadcasting if it is done from the theater, but no jazz bands, thank you.

\* \* \*

Now, this latest anti-jazz champion thought he might get into difficulties with the American Society of Composers, Authors and Publishers, of which he is a member. "That may mean they'll throw me out," he remarked, but the day the

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

manifesto was published Edwin C. Mills of the Society's executive, declared, "We are for Mr. Kern to the limit."

Irving Berlin voiced support, believing that songs can be killed by overplaying. Say it with music if you like, but vary your repertoire and don't jazz it up. That seems to be the slogan of the new movement. An equally pertinent and expressive battle cry might be, "Try it on your piano."

Those energetic persons who look upon every blue law as a milestone of progress would long ago have stopped golf on Sundays if they had been given the power. They probably look upon followers of the Royal and Ancient Game as a thoroughly bad lot, but over at the Essex County Country Club in Orange, N. J., they seem to be a particularly devout collection.

Palm Sunday they had a religious concert and sang hymns, and it now appears that these knights of the niblick gave up the traditional profanity for song quite some time ago. Of course they never allow it to interfere with their golf.

Even the most accomplished vocalist need not expect to get his rating in the neighborhood of plus four by a succession of high C's, but if this development of musical appreciation goes on, there will surely be some strange doings on the links. Foursomes, both mixed and otherwise, will no doubt be arranged for perfection of vocal ensemble, and the players may then indulge in quartet singing as they go through the rough or along the fairway.

Music might very well be used to alleviate bad temper over a lost spheroid. A particularly choleric player might be inclined to protest in terms of the "Pagliacci" Prologue, "Si può!" ("A word allow me"). "I don't object," from Auber's "Fra Diavolo," would be an appropriate answer, whereupon, by special dispensation, he might relieve his feelings.

In special matches caddies and gallery could join in a suitable glee, and, preparatory to a long putt, a player might command silence with "Hush, ye pretty warbling choir," from Handel's "Acis and Galatea." A good song for the "pro" would be "I give the best advice," from "The Lilly of Killarney," and always the approach to the nineteenth hole could be signalized with "All hail, thou dwelling," from "Faust." I don't know about the "pure and lowly" part of it in every case. They have their local rules, you know.

\* \* \*

At the Music Day celebration of the Women's Press Club last Saturday the rôle of the publicity writer was discussed ably by Miss Gretchen Dick.

The press agent is a comparatively modest creature these days; almost invariably he or she is an efficient newspaper worker with a thorough knowledge of journalistic routine. Our publicity people in the musical field belong to this aristocratic class—with a few exceptions! The musical publicity writers are quite unlike a certain press writer in the motion picture field. This film publicity man wrote to his beloved in these words:

"Mine is a flaming super-passion, the real tender world-shaking stuff that gets you by the heartstrings, raw elemental throbs that grip and clasp and quiver and clutch! You have never before conceived that such a colossal super-love could be featured throughout all the ages!"

And she replied, "You are getting tired of me. I miss the lyrical ecstasy of your earlier letters. Why do you write so formally, so coldly? I no longer stir you. Good-bye."

Evidently this lady hasn't read the burning letters of affection which are written by certain talented gentlemen in the musical field, says your

*Mephisto*

## Fourdrain Novelty Included in List of Operas for Ravinia This Summer

CHICAGO, April 26.—One opera will be given its American première at the Ravinia Opera this summer and three others will be added to the repertoire, according to an announcement made by Louis Eckstein. Félix Fourdrain's "La Légende du Point D'Argentan" is the novelty and a production is contemplated late in the coming season. Cilea's "Adrienne Lecouvreur," Saint-Saëns' "Samson et Dalila," and Auber's "Fra Diavolo" will be the other works new to Ravinia audiences.

Four prominent artists of the Metropolitan Opera Company have been engaged to make their debuts at Ravinia this season. These newcomers are Lucrezia Bori, soprano; Jeanne Gordon and Merle Alcock, contraltos, and Giovanni Martinelli, tenor. Mario Basiola, baritone, will also be a newcomer. Eric DeLamarter will conduct the orchestra in the concerts which are a feature of the Ravinia season.

Activities will begin on June 21 and extend over ten weeks. "Pagliacci" with Giovanni Martinelli, Lucrezia Bori, Giuseppe Danise and Désiré Deffrère and "Cavalleria Rusticana" with Florence Easton, Giacomo Lauri-Volpi, Vincente Ballester and Merle Alcock will form the opening bill.

Mr. Eckstein's announcement of the complete list of artists engaged is as follows:

Conductors: Eric DeLamarter, concert conductor; Louis Hasselmans, Genaro Papi, operatic conductors; Wilfred Pelletier, Giacomo Spadoni, assistants. Sopranos: Lucrezia Bori, Florence Easton, Philine Falco, Margery Maxwell, Graziella Pareto, Thalia Sabanieva. Mezzo-Sopranos and Contraltos: Merle Alcock, Ina Bourskaya, Anna Correnti, Jeanne Gordon.

Tenors: Giacomo Lauri-Volpi, Giovanni Martinelli, Armand Tokatyan, Giordano Paltrinieri.

Baritones: Vincente Ballester, Mario Basiola, Giuseppe Danise, Louis D'Angelo, Désiré Deffrère.

Basses: Paolo Ananian, Virgilio Lazari, Leon Rothier.

The repertoire for the season represents a wide range. It will include: "Martha," "Traviata," "Cavalleria Rusticana," "Rigoletto," "Aida," "Mignon," "Lucia," "Tales of Hoffmann," "Carmen," "Pagliacci," "Madama Butterfly," "Faust," "Tosca," "Jewels of the Madonna," "Bohème," "Secret of Suzanne," "Manon," "Roméo et Juliette," "Trovatore," "Barber of Seville," "Lakme," "L'Elisir d'Amore," "L'Amore dei Tre Re," "Don Pasquale," "Zaza," "La Navarraise," "Lohengrin," "Fedora," "L'Amico Fritz," "Le Chemineau," "Samson et Dalila," "Andrea Chenier," "Adrienne Lecouvreur," "Fra Diavolo" and "La Légende du Point D'Argentan."

### House Committee Holds Final Hearings on Radio Bills

WASHINGTON, April 30.—The House Committee on Patents held hearings on Friday and Saturday on the Johnson bill for removing copyright protection from music used for broadcasting purposes. These were the final hearings on the various bills introduced. In addition to the Johnson measure, a bill dealing with this subject has also been introduced by Representative Newton of Minnesota.

A. T. MARKS.

### Schwarz Begins European Tour

Joseph Schwarz, baritone of the Chicago Civic Opera Company, who sailed for Europe recently, is scheduled to begin his tour of European cities with a recital in Berlin on May 3. He will sing at the Charlottenburg Opera in "Tales of Hoffmann" and "The Masked Ball" on May 6 and 9 and will give a concert in Hamburg on May 13. On May 16 Mr. Schwarz will give his second recital in Berlin.

## Modern Theories of Singing Restrict Compass of Voice, Asserts Whitney Tew

TENORS sometimes sing baritone arias and sopranos have been known to make successes in contralto operatic rôles, but for a single individual to assume the solos of all four parts in a single performance is something of an achievement.

This is what Whitney Tew, the New York teacher and singer, is contemplating at one of a series of recitals in Wigmore Hall, London. Mr. Tew sailed for England on the Scythia on April 26 and will go directly to the British capital to arrange for these recitals in which he will be accompanied by a string quartet.

"My object," said Mr. Tew "is to demonstrate that the modern theories of tone-emission impose unnecessary limitations of compass and volume of tone and reveal an impoverished quality. I shall, trusting to be acquitted of any intention to display, do the bass, baritone and tenor songs on my programs and will very likely sing all the solo parts in the song-cycle, 'In a Persian Garden,' by Liza Lehmann.

"Simplicity, freedom from any muscular action of an objective character, an involuntary control of the whole physique by the comprehension of the law of articulation, may be postulated as the essential state for the revelation of voice. Voice is not 'produced' nor 'emitted,' and herein lies the great gulf which is fixed between the old school and modern theories. Voice is and reveals itself only through involuntary processes. Tone is perennial, forever resounding through the universal spaces, but our ears are deaf to its beauty, rhythm, color and poetry.

"Given a freedom from the objective or voluntary control of the body, the law of being, uninterfered with, reveals the vast music of the spheres, this sublime, deep-toned symphony of thanksgiving, moving the beholding and jubilant soul to ecstasy and praise. If, however, any thought is given to the *modus operandi* of the tongue or larynx or breath and executed objectively, the resultant vibrations are transformed into sound, the antithesis of Tone.

### Erroneous Vocal Ideas

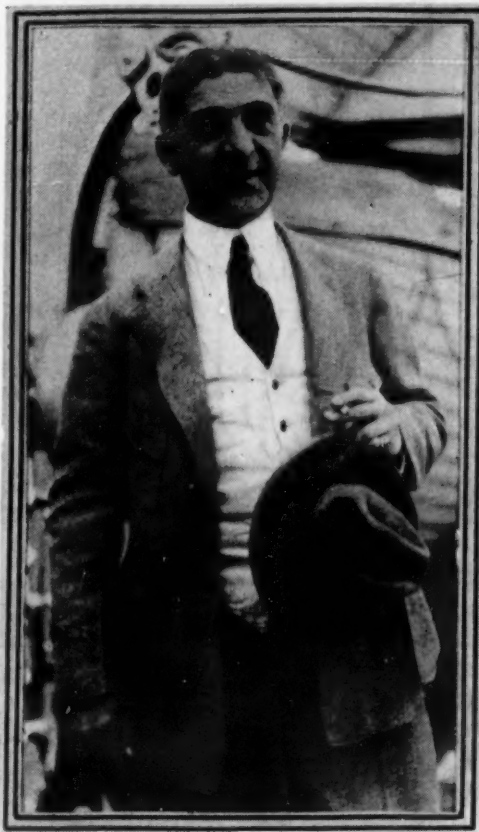
"The modern so-called school is a scientific array of material phenomena carefully arranged and classified. Unfortunately, however, all deductions are made from the observation of a vocal mechanism functioning unnaturally. Added to this confusion worse confounded, these conditions are followed up not by the operation of a fundamental law, but by a voluntary or objective employment of muscles which maintain the status of cords erroneously conceived to be in line with Nature's formulae.

"These findings of laryngologists and laryngoscopic vocal teachers, many of whom I know to be sincere workers and estimable persons, are the more dangerous on account of the high standing of the men. The deductions lead to all manner of illogical conclusions and I have been told by one of the most eminent scientists of this type that the center of balance between the two sets of breathing muscles shifts from one part of the thorax to another and that the right vocal cord vibrates before the left. These and kindred faults of students are due to a failure to understand that the point of control of the breath must be a definite and fixed center, otherwise balance will be lost. If this center of gravity is found and maintained by normal respiration the vocal cords will approximate as Nature dictates; that is, parallel in their entire length and at a specific tension.

### The "One Position" Scale

"This status must be maintained throughout the whole tone area, a practice acquired by the old Italian singers and which gave rise to the term, 'one point' or 'one-position scale,' and *voce di mista*, the latter of which is now obsolete because the substance has disappeared.

"The old art which alone exalted and which was reversed by its devotees is today buried under a debris of false theorizing, artificiality and the proud assumption of individual capacities. The ideals of the greatest, so ranked, are not



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Whitney Tew, Singer and Teacher, on Board the Scythia Just Before Sailing for England Last Week

beyond the view that to 'put over' some fraudulent sound is legitimate art.

"My future plans hinge largely upon the receptivity I find to the One-Position Scale. I contemplate showing throughout Europe and America the principle underlying the law of articulation, the operation of which eliminates the modern limitations of volume and compass and their impoverished quality. It is aimed at the nonsense of 'placing' a tone 'forward,' resulting in the ridiculous sphenoidal resonance which is so deplorably fastened upon modern vocal ideas. At four and three-quarter hours of Wagnerian opera recently I did not hear a semblance of real tone.

"A vocal school should be conducted in a spot remote from the distractions of a large city. Switzerland is an ideal place for the study of voice, but the pupils whom I shall teach must realize that study involves the sacrifice of all worldly enjoyments and society during the years of drudgery. They must be aloof from contact with pupils of other teachers and must have unshaken faith in the truth of the method and in the teacher's power to impart it."

### PIANISTS END SEASON

Maier and Pattison Give Last Joint Recital Until January

Guy Maier and Lee Pattison concluded their season with appearances as soloists with the Philadelphia Orchestra in Washington and Baltimore recently. Mr. Maier left immediately for Boston, where he gave a children's concert and where he will make preparations for his master class during the month of May. He will spend the remainder of the summer with his family at Lake Kezau in Maine. Mr. Pattison left for Chicago, where, for the third consecutive summer, he will hold artists' classes at the Glenn Dillard Gunn School.

Beginning with the fall, Mr. Maier will be head of the piano department at the University School of Music in Ann Arbor, Mich., with Mrs. Maier as assistant. Mr. Pattison will continue at the Glenn Dillard Gunn School. They will resume their two-piano concerts in January under the direction of Daniel Mayer.

### Mme. Carreras to Play Abroad

Maria Carreras, Italian pianist, will bring her second American season with a recital in New Brunswick, N. J., on May 6. Mme. Carreras will remain in this country until late in the summer, when she will go to Europe for concerts in London, Copenhagen and other cities. She will return to New York in October for another season under the management of Loudon Charlton.



# Ernest Briggs Urges Better Organization in Concert Field

**Adopts New Plan for His Various Feature Attractions—How New York Managers Might Aid Local Impresarios—Thinks 1925-26 Season Will Eclipse All Previous Years**

**M**USICAL conditions in America are good in the sense that there is an unusual demand for musical attractions, says Ernest Briggs, of Management Ernest Briggs, Inc. However, Mr. Briggs believes that the sudden increase in the demand has not allowed sufficient time for adequate business organization in New York and other cities.

"There is not enough showmanship among New York managers and not enough salesmanship among local managers," says Mr. Briggs. "To protect our feature attractions we have organized separate companies, now having the Tony Sarg Company, Inc., operating the three Tony Sarg companies and Tony Sarg himself; the Helen Tschner Tas Company, representing that distinguished violinist, and the Little Theater, Incorporated, arranging the advance showing and tours of the Alberti Pantomimes, which will be announced this summer. The Management Ernest Briggs, Inc., acts as a clearing house for the other attractions and arranges bookings for special events and for artists requiring a limited campaign of promotion."

"L. L. Little, who acts as general office manager, has had much experience in publicity work. He has also been with the Associated Press in this country and in Europe and has had affiliations with national publications in an editorial capacity. Myself, I attend to the selling forces, visiting all parts of the country each season."

"This plan has worked more satisfactorily than others, and I believe it has the advantages which must accrue to any business organization effected in units."

Mr. Briggs, before organizing Management Ernest Briggs, Inc., and the other affiliated incorporated companies, was for two years in charge of the booking for the New York Philharmonic Society, arranging a coast-to-coast tour for that organization, and also worked for the office of Otto Kahn during the war, booking routes for the Paris Symphony Orchestra and other organizations. His opinion of conditions in the concert field is based on fifteen years of travel in all parts of the United States, Canada and Mexico.

"I am glad to see that MUSICAL AMERICA is making an active, constructive campaign to better conditions," he says. "If the New York managers would give each artist a suitable preliminary campaign of publicity in the best musical journals, publicity in the daily press



1, Ernest Briggs, President of Management Ernest Briggs, Inc., Originator of Interdependent Concert Productions and Booking Representative of the Companies Affiliated with His Organization; 2, L. L. Little, Manager for Mr. Briggs; 3, Eva Alberti, Producer of Alberti Pantomimes; 4, Helen Tschner Tas, Violinist, and 5, Tony Sarg, Creator of Tony Sarg's Marionettes. The Last Three Are the Presidents of the Interdependent Companies

Photo No. 1 by Bachrach; No. 5 © Pirie MacDonald

through recitals and other legitimate methods, and see that the local manager not only has sufficient window cards, press stories, photographs, mats, heralds, etc., but a general line of talking points for use in telephone campaigns, with suggestions to the local manager regarding the points to emphasize and plans to follow, the work would have a right start.

"Then if the local management is properly organized so as to conduct a vigorous selling campaign, recognizing the fact that the 'box office' attractions are and always will be so few as to be easily counted on the fingers of a pair of hands,

there will be a general average of success."

"I believe in civic organizations, but unless these are advised by some competent local manager or someone who has had the experience of a local manager, the results of business organization may be overcome by bad judgment in booking. I have noted the success of Harrison & Harshbarger in many cities in the Middle West and that of many other cities that have organizations like that of Peoria, Ill., for example, where effective work is done in promoting desirable attractions and also in keeping out the many wishing to crowd the bookings, which seem to be well taken care of in that city by a local organization. My ideal organization would be an incorporation with fifty per cent of the stock owned by a local manager and the balance by local colleges, women's clubs, civic clubs like Rotary, Kiwanis, etc., with a course made up annually by a

meeting of a board of directors, of which the local manager was chairman. This organization might run a popular and a high-priced course and arrange for artists for any special events, acting in general as booking representative for the city where it was organized."

"I believe next season would be a good time for reorganization, and if all musical managers were to cut down a bit on their output and devote more time to preparation for 1925-26, the latter season might be organized effectively. In my opinion 1925-26 will eclipse all previous seasons, but next year will be a successful year—for the conservative manager who sells and for the conservative manager who buys."

Herma Menth, pianist, will give her debut recital in Pittsburgh at Carnegie Hall on May 8.

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## Three Hundred Cities Ready for First National Celebration of Music Week

[Continued from page 1]

in Wanamaker Auditorium every afternoon during Music Week.

### Celebrations in Other Cities

Boston will observe its first Music Week from May 4 to 10 with elaborate programs, laying stress on the city's claim to be the "Cradle of Music" in America. Hundreds of events are planned, which colleges, clubs, orchestras, schools, civic bodies, music settlements, stores and welfare associations will sponsor. A chorus of 200 children from the Music Settlement Schools will sing at one of the theaters during the week. A picturesque feature will be a midnight community "sing" on the steps of the State House by torch-light, led by the Boston University Chorus, with H. Augustine Smith as conductor. The climax will come a week later when Mendelssohn's "Elijah" will be produced in operatic form, with full scenery and equipment, at the Boston Opera House on May 16, 17 and 18. The participants will number about 2000, including a chorus of 1000 school children.

Major cities of the Middle West that will take part in the national celebration include Chicago, where the plans for an elaborate week of song are under the direction of the local units of the National Federation of Women's Clubs.

Duluth will celebrate its first National Music Week, beginning May 4, under the sponsorship of the Duluth Chamber of Commerce, of which J. H. Harper is president. Mayor Snively of Duluth, honorary chairman of Music Week, issued a proclamation in which he called attention to the fact that the President of the United States designated this particular week for the celebration. The Chamber of Commerce not long ago appointed a Civic Fine Arts Committee, which has as its goal the building of a suitable auditorium for concerts.

### Pageant in Philadelphia

Philadelphia's Music Week will not coincide with the national celebration, owing to difficulties in booking artists which could not be avoided. Nevertheless, under the sponsorship of the local Music League, a week-long celebration will be opened with a great "Philadelphia Music Pageant," to be presented in the Academy of Music on May 12, 13 and 14, under the direction of John Webster Harkrider.

Wilmington, Del., will celebrate during ten days beginning May 1. The program has been planned by the Wilmington Music Commission.

Throughout the various parts of the country, leading cities and smaller towns have been organized in the nation-wide campaign for the observance of Music Week.

A few other representative cities among 300 which will have Music Week programs are Youngstown, Ohio; Salem, Ore.; Harrisburg and Pittsburgh, Pa.; Anderson and Spartanburg, S. C.; Sioux Falls, S. D.; Chattanooga and Nashville, Tenn.; Dallas, Fort Worth and Houston, Tex.; Salt Lake City, Utah; Norfolk and Roanoke, Va.; Birmingham,

Ala.; Little Rock, Ark.; Los Angeles, Cal.; Denver, Colo.; Bridgeport and New Haven, Conn.; Tampa and Miami, Fla.; Savannah, Ga.; Indianapolis, Ind.; Charles City, Iowa; New Orleans, La.; Portland and Bangor, Me.; Detroit, Mich.; Butte, Mont.; Omaha, Neb.; Reno, Nev.; Trenton, N. J.; Albany, N. Y.; Asheville, N. C.; Cincinnati, Ohio; Wheeling, W. Va.; Milwaukee, Wis., and Cheyenne, Wyo.

## In Boston Studios

Boston, April 26.

Vesta Wik-Thyden, soprano, pupil of Josephine Knight, with studios in this city and Worcester, has been acclaimed in recent concerts, notably those given by the Masonic Glee Club, Manchester, N. H., and the Pythian Glee Club, Pawtucket, R. I. Mrs. Wik-Thyden sang successfully a leading rôle in the performance of "The Messiah" at Lowell, Mass.

Etta Bradley, soprano, pupil of the Theodore Schroeder Studio, filled recently solo engagements in Lynn, Leominster and Newton, Mass., and Keene, N. H. With her fine voice and artistic style, Mrs. Bradley gained hearty applause in these appearances. She plans giving a recital in Jordan Hall in November.

The Ondricek School of Violin Art is to hold a summer season. Mr. Ondricek will observe the tenth anniversary of the school's foundation with a pupils' recital in the fall.

Harris Stackpole Shaw, organist and teacher, closed on Easter Sunday at the Grace Episcopal Church, Salem, Mass., a notable season which began on Christmas Day. Assisted by Boston Symphony players and vocal artists, Mr. Shaw presented at the different Sunday services with a chorus of forty voices the following works: "Elijah," "The Messiah," "Gallia," Mendelssohn's "Hear My

Prayer," "The Holy City," "Stabat Mater," "From Olivet to Calvary" and Dubois' "Seven Last Words of Christ." The assisting artists were Laura Littlefield, Alice Armstrong, Marjorie Moddy, Marion Wise, and Ethel Wolcott Ross, sopranos.

Harriet Sterling Hemenway, contralto and teacher, has completed a tour of the principal cities in New England, where she appeared as soloist in organ recitals given by John Hermann Loud of this city.

Marion Tirrell Wyman, piano pupil of Clara Larsen, and Eleanor Grant, soprano, pupil of Henrietta Hascall, will give joint public recitals in the coming season.

Henry Jackson Warren, baritone, has been appointed director of music at All Saints' Church, Lowell, succeeding Albert Edmund Brown, who will head the department of public school music in the Ithaca Conservatory. Mr. Warren has opened a vocal studio in Lowell and will divide his time each week between his Lowell and Boston school of vocal culture. W. J. P.

### Kathryn Meisle Engaged for Festivals

Kathryn Meisle, contralto, of the Chicago Civic Opera Company, who has been on tour since the conclusion of her season in opera, was scheduled to resume her activities after a short vacation, in a program at the Philadelphia Festival on the evening of May 2. Miss Meisle will give her second recital in Washington within a year on May 6, and will leave immediately for Bowling Green, Ky., where she will appear in two festival programs. She will be heard at the Cedar Rapids, Iowa, Festival on May 19, and will sing Wagnerian arias with the Chicago Symphony in Chicago on May 30 and 31. Her last appearance of the season will be in three concerts at the North American Sängerfest at the Coliseum in Chicago, on June 11 and 14.

### Sousa Invited to Conduct Cleveland Band at Republican Convention

John Philip Sousa has accepted an invitation to lead a band of Cleveland musicians at the opening session of the Republican Convention in that city on June 10. The invitation was extended to Mr. Sousa by Dan R. Hanna, owner of the Cleveland News.

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New York Tribune  
"The lengthy trio in F Major, Op. 25, by Georg Schumann was played with considerable attention to expression."

New York Sun and Globe  
"The Trio showed itself well practiced and knit together."

New York Evening World  
"The Tollefsen Trio discoursed trios by Georg Schumann and Smetana in fashion exemplary, musical and acceptable."

Brooklyn Daily Eagle  
"The Tollefsens are an experienced group of ensemble players and have through years of association acquired a unity and balance altogether admirable."

Standard Union—Brooklyn  
"It is a significant commentary upon the professional activities of the Tollefsens that they have survived whereas many other trios have come and gone. The fusion of tone and unity of spirit in their playing of this trio (Smetana) showed the musicians at their best."

Brooklyn Times  
"Especially pleasing was the Andante con Espressione in which the violin and cello brought out the varying moods skillfully and with careful precision."

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## Boston Hears Repetition of Strauss' "Sinfonia Domestica" Under Monteux

Zimbalist Is Soloist with Symphony in Tchaikovsky Concerto—Early Mozart Work Heard—Handel and Haydn Society Gives "Creation" for Seventy-fifth Time—Cecilia Society Appears in Concert—Many Recitalists Swell Week's Calendar.

By HENRY LEVINE

BOSTON, April 28.—Efrem Zimbalist's performance of the Tchaikovsky Violin Concerto was a feature of the pair of concerts by the Boston Symphony on Friday afternoon and Saturday evening, April 25 and 26. Playing with great fervor and breadth of tone, the violinist gave a performance of rare beauty. His characteristic finesse was as admirable as ever and Mr. Zimbalist received applause of unusual proportions at the close. Pierre Monteux repeated by request Strauss' "Sinfonia Domestica," which he conducted last December. The

orchestra gave a superb performance of this elaborate orchestral description of daily life in an imaginary household. Turning to the classics for new works, Mr. Monteux unearthed a delightful Symphony in C Major, composed by Mozart when he was seventeen years old.

### Choral Societies Heard

The Handel and Haydn gave its seventy-fifth performance of Haydn's "Creation" at Symphony Hall on Sunday afternoon, April 20. Mr. Mollenhauer's finely trained chorus revealed

authoritative, fine-toned and flexible singing. Mabel Garrison, soprano, in the solo parts of *Gabriel* and *Eve*, disclosed to advantage her beautiful voice and a suavity of vocal style. George Meader, tenor, sang the part of *Uriel* with musical conviction. Henri Scott, bass, gave effective interpretations of *Raphael* and *Adam*. Mrs. Edith Whitcomb Steeves, a member of the chorus, sang the soprano part in the quartet of the final number. Mr. Mollenhauer conducted the oratorio with keen appreciation of its musical substance.

The Cecilia Society gave the second concert of its forty-seventh season at Jordan Hall on Thursday evening, April 24. Agide Jacchia, the energetic and tasteful conductor of the mixed chorus, arranged a program of works by Widor, Elgar, Margaret Starr McLain, Ravel, Grieg, Bantock, Borodin and Mabel W. Daniels which the chorus sang with true excellence. Mr. Jacchia has skillfully welded the voices into an effective ensemble, and the chorus sang with alertness and responsive feeling for nuances. Ralph Smalley, first 'cellist of the People's Symphony, the assisting soloist, played two groups of solos with technical finish and warmth of tone. Ernest Harrison played able accompaniments at the piano and organ.

### Maier in "Young People's" Program

Guy Maier gave a concert of piano music for "Young People of All Ages" at

Jordan Hall on Saturday morning, April 26. He played works by Troendle, Grieg, Schubert-Liszt, De Séverac, Chopin, Gluck-Sgambati, Poulenc, Debussy and Moszkowski. Mr. Maier prefaced each piece with descriptive humorous remarks, for which he possesses an indisputable flair.

### Mme. Szumowska Plays

Antoinette Szumowska gave a piano recital at Steinert Hall on Thursday afternoon, April 24. She gave a lucid and discriminating performance of Schumann's "Carnaval," revealed delicacy of finger-work in works by Daquin, Rameau and Debussy and gave beauty of tone and interpretative warmth to a Chopin group. True bravura spirit was revealed in compositions by Paderewski and Liszt, and throughout her performance Mme. Szumowska showed herself well versed in the intricacies and refinements of piano art.

Frances Pembroke Boleman, pianist, gave a recital at Steinert Hall on Tuesday evening, April 22. She gave a program of varied and interesting music with distinctive charm. She possesses a facile technique, a delicate and ingratiating sense of style and a tone of good quality. As an interpreter she shows musical imagination and feeling for the varying styles of the music she plays.

### Artists in Joint Recital

Elsa Giorloff, soprano, and Henry Lichtwardt, pianist, gave a joint recital at Steinert Hall on Wednesday evening, April 23. Miss Giorloff revealed a pleasing and well-trained voice of extensive range in three arias by Mozart, a group of Swedish songs and a group of American songs. She was sympathetically accompanied by May Forslund. Mr. Lichtwardt showed himself a pianist of ability and skill in Beethoven's "Appassionata" Sonata and in a group of solos. A good-sized and appreciative audience attended the concert.

H. Pembroke Dahlquist, baritone, in his concert at Jordan Hall on Wednesday evening, April 23, distinguished himself as a singer of more than ordinary merit. He has a rich baritone voice which he employed with technical skill and he revealed fine control of breath, an ease of production, evenness of tone and clarity of diction. Walter Hansen played skillful accompaniments.

William D. Strong and Herbert R. Boardman gave a two-piano recital, assisted by Lillian Prudden, soprano, at the Copley-Plaza on Thursday evening, April 24. The piano program included the Mozart Sonata in D, Aubert's Fantasia in B Minor and a group by Schytte, Chaminade, E. B. Hill and D'Ozanne. Both pianists showed precision and fine ensemble work. Miss Prudden sang a group of songs of the Hebrides, arranged by Marjory Kennedy-Fraser, and five songs by Mr. Boardman, disclosing a voice of sweet timbre, employed with ingratiating warmth of expression.

### Composer Presents Works

Edith Rowena Noyes Greene, pianist and composer, gave a recital of her own compositions at Jordan Hall on Wednesday afternoon, April 23. This was the fifth concert of her original work which she has given in forty-seven years. Mme. Greene chose for her program compositions which her many friends requested. They included piano solos, songs, vocal duets, a violin sonata and a trio for violin, cello and piano. In these she showed fine feeling for form, structure and climax and pleasing melodic line and harmonic richness. The assisting artists were Elva Boyden, contralto; Marion Hurd, soprano; Joseph Ecker, baritone; Hazel Clark Leonard, violinist, and Gladys Berry, 'cellist.

### Henry L. Mason Names Hymn "Exeter" After Old School Town

BOSTON, April 26.—Henry L. Mason, grandson of Dr. Lowell Mason, was in Exeter, N. H., recently for the first public hearing of his hymn "Exeter" in the old historic Phillips Church. The words are from a short poem entitled "Our Christ," written by Henry Webb Farrington of New York. As a student at Phillips Exeter Academy, Mr. Mason played the organ and led the chapel choir for three years, and it is in memory of those days that Mr. Mason named his new hymn "Exeter." The hymn was also sung on Easter Sunday in Savannah, Ga., where his grandfather, Dr. Lowell Mason, commenced his musical career more than a century ago.

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"Mr. Verbrugghen evidently had the music at heart. He conducted with a thorough understanding of the score. He let no significant detail escape him while presenting the whole great Symphony with exceptional unity."

*New York Times* (Olin Downes)

"Mr. Verbrugghen has technique, sincerity and taste. The orchestra has been well schooled—schooled by a sound and thorough musician, who has taught them what decision and unanimity and sensitive phrasing may do for a performance."

*N. Y. Herald-Tribune* (Lawrence Gilman)

"The orchestra has technical brilliancy, finish of style, rhythmic accuracy and finely adjusted tone and dynamics. Other outstanding features were their freedom and fire, intensely exhilarating in effect."

*N. Y. American* (Leonard Liebbling)

"The strings are fine in tone, and all their choirs, notably the first violins, play with expressiveness and good phrasing. The woodwinds are above the average and the brasses are well blended."

*N. Y. World* (Deems Taylor)

## PITTSBURGH, APRIL 19th

"It is indeed a splendid orchestra and its conductor, Henri Verbrugghen, is a man of distinguished personality and tremendous vitality, one who has the compelling force to inspire and stimulate his men to do their utmost."

*Pittsburgh Gazette-Times*

"The orchestra is a remarkably flexible one. There was a velvet quality in the strings which cannot be gainsaid. The men attacked everything with vitality which in no way negated nuance. There was a wide range of dynamics and from pianissimo to fortissimo there was a sure wide sweep."

*Pittsburgh Sun*

## CHICAGO, APRIL 2nd

"The quality of Mr. Verbrugghen's artistry is of a fine and aspiring sort, one which seeks effect for what it may convey of musical eloquence rather than of personal brilliance. With so large and so well organized an orchestra he has an opportunity to develop its musical abilities into those of a high order, and to bring to his patrons a lofty, earnest and right vision of that art in which he takes such unmistakable and unselfish delight."

*Chicago Daily Journal* (Edgar Sinton)

"The orchestra is a far better playing organization than it ever was on any of its other trips. Mr. Verbrugghen is a conductor with ideas and authority."

*Chicago Tribune* (Edward Moore)

"Mr. Verbrugghen's European and Australian reputation is not without justification. He has developed and strengthened the orchestra and given it greater authority and a more balanced ensemble."

*Chicago American* (Herman Devries)

"Mr. Verbrugghen's use of the brass was very effective and his choir had a wide range of tone colors from a plangent quality to a mellowness which was richly sombre. There was no guesswork in the tones, but they always expressed precisely what was in Mr. Verbrugghen's mind."

*Chicago Evening Post* (Karleton Hackett)

## TOLEDO, OHIO, APRIL 6th

"Here is a veritable little giant of a conductor, who plays upon a baton as on some super instrument. The very air is electric about Verbrugghen's head. His musicians feel it and the audience at once senses it. Forgotten at times is everything but the conductor. It seems as if he, and he unaided, is bringing forth the loveliness which fills one's ears."

*Toledo Times*

"Superbly trained, this big orchestra has the further advantage of being balanced to a nicety. From strings to tympani here is a band which can search out the finest nuance man has ever put into a piece of music as expertly as it crashes into the blare of a fortissimo."

*Toledo Blade* (V. K. Richards)

"Small in stature, but with dynamic personality, Henri Verbrugghen swerves his musicians with a spirit that few have attained. The Minneapolis is today, without a doubt, one of the finest organizations of its kind."

*Toledo News-Bee* (E. D. Northrup)

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## REINER MEN CLOSE CINCINNATI SERIES

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Many Recitals

By Philip Werthner

CINCINNATI, April 26.—The last popular concert of the season by the Cincinnati Symphony was given on April 20 in Music Hall before a crowded house. Fritz Reiner, the conductor, had announced that it would be a request program. There was no soloist, and the concert began with the "Rienzi" Overture of Wagner, which was given a very spirited performance. This was followed by Schubert's "Unfinished" Symphony, played admirably by the orchestra and vigorously applauded. A transcription by Grainger of English popular songs, Liszt's Hungarian Fantasy and a number by Hellmesberger were also in the program.

C. P. Taft, in an address to the audience, highly praised the work of the orchestra and its conductor and said he wanted to see the "standing room only" sign regularly in the foyer next year.

Mario Chamlee, tenor of the Metropolitan Opera, and Ruth Miller, soprano, were warmly greeted in recital at the Hotel Sinton on April 20. Mr. Chamlee sang admirably, and Mme. Miller aroused great applause in the "Bell Song" from "Lakmé." Mrs. T. P. Williams was accompanist.

Mrs. H. H. A. Beach, composer, gave an evening at the Woman's Club on April 21, and was assisted by the Club Chorus led by Louis Ehr Gott and by Mary Towsly-Pfau and Katherine Hall-Poock, who sang songs with the composer at the piano. In two of the songs they were accompanied by Mrs. Leonard Freiberg, violin, and Stephen Deack, cello. Mrs. Beach played several of her compositions with fine technique.

The College of Music String Quartet, composed of Emil Heermann, William M. Knox, Edward Kreiner, and Walter Heermann, gave an artistic program at the Odeon on April 22, playing Beethoven's Op. 18, No. 4, and Grieg's Op. 27 to a good sized and appreciative audience.

## American Students Sail for Paris for Two Months' Course with Cortot



Piano Students from Mannes School, on Board Rochambeau for France

A GROUP of piano students from the David Mannes Music School sailed for France on the Rochambeau on April 19 to enter Alfred Cortot's spring class at the Ecole Normale de Musique in Paris. The group, which included four winners of the Walter Scott Scholarships, is accompanied by Berthe Bert, Mr. Cortot's representative at the New York School,

who has prepared the students for the course abroad and who will continue her instruction in conjunction with the classes of the French pianist. Week-end excursions to points of interest and attendance at many of the concerts planned by famous conductors during the progress of the Olympic Games will be arranged. The return sailing of the American students is scheduled for June 21.

### Flonzaleys Visit Terre Haute

TERRE HAUTE, IND., April 26.—The Flonzaley Quartet gave a fine concert recently before an enthusiastic audience which filled Normal Hall. The concert was in the City Teachers' Normal Lecture Course. L. EVA ALDEN.

### Federation Moves for Better Music at State and County Fairs

PEORIA, ILL., April 26.—The National Federation of Music Clubs is organizing a movement to secure better music for State and county fairs. By cooperating with fair officials, the Federation hopes to be able to put them in touch with good artists and the best music, supervised by capable people. Although the larger fairs have music committees they, as well

as the smaller organizations will, it is believed, welcome the assistance offered them, as has already been demonstrated in the work thus far accomplished. This project is under the charge of the Extension Department of the Federation. H. H. MILLS.

### Gloucester, Mass., Hears Carillon Concerts

GLOUCESTER, MASS., April 26.—Anton Brees, the carillonneur of the Antwerp Cathedral, directed the carillon concerts given this week in the Church of Our Lady of Good Voyage. His playing on Easter Sunday night was admirable, for Mr. Brees is a carillon artist of experience in Europe. Similar concerts were given on Wednesday and Thursday nights. W. J. P.

## LOS ANGELES CHOIR SINGS "BEATITUDES"

Philharmonic Ends Season's  
Series—Grunn Opera  
Produced

By Bruno David Ussher

LOS ANGELES, April 26.—César Franck's Oratorio, "The Beatitudes," had its first Pacific Coast performance by the Los Angeles Oratorio Society on Easter Sunday afternoon before a large and enthusiastic audience. To John Smallman, the conductor, must go principal honors for a forceful and artistic reading of this difficult work. Cecil Fanning and Clifford Lott, baritones; Harold Proctor and A. C. Marshall, tenors; Margaret Messer Morris and Clemence Gifford Johnson, contraltos, sang the principal solos with good effect. Pleasing work was done in smaller solos by Loren Robinson and Leslie Brigham, basses; Frances Haynes, contralto, and Everett Woodsman, tenor. As the organ at the Philharmonic Auditorium does not have orchestra pitch, Lorna Gregg, accompanist of the chorus, played the organ parts on the piano.

The symphonic season was brought to an impressive close on April 18 and 19 with the fourteenth pair of fortnightly programs by the Philharmonic Orchestra. Walter H. Rothwell, conductor, again interpreted ably Brahms' Fourth Symphony, Wagner's "Good Friday Spell" from "Parsifal," "Clouds" and "Festivals" by Debussy and "Don Juan" by Strauss.

Homer Grunn, pianist and composer, produced his comic two-act opera, "A. D. 2024," a clever and tuneful work, before the Music Teachers' Association on April 21. Among the cast of fifteen singers were Georgia Stark, soprano; Alma Stetzler, mezzo-soprano; Lester Hugo Castle, bass, and Earl Meeker, baritone.

Ossip Gabrilowitsch revealed himself again as an artistic pianist in his recital on April 18. He played a lighter program for young music students on the following afternoon and interspersed it with delightful comment. The concert was arranged by Catheryne Cocke and L. E. Behymer. The latter announced that four recitals for young music students will be given next season.

Two musical Easter sunrise services ushered in the day. At the Hollywood Bowl, for the fifth year, this ceremony took place, the Hollywood Community Orchestra, under Jay Plowe, being heard. At the Coliseum the Philharmonic Orchestra played.

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*N. Y. Tribune*

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*N. Y. Herald*

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GILBERT GABRIEL  
*N. Y. Sun*

**VICTOR RECORDS**



# Concert Season Still Vigorous Despite Approach of May



N the spring a critic's fancy turns (but not lightly) to thoughts of a magical world, where "concert" is unknown to the lexicon. Of course, that is merely a rosy dream, and none knows it better than your weary reviewer. There is still much music, and much en route. Properly speaking, there is scarcely ever a period when New York is wholly music-less. Such a time may exist in theory; in fact, it is non-existent. Last week, although ushering out April, saw no dearth of the melodious art in this metropolis. And the cards prophesy a bounteous Maytime harvest.

## Emmy Krueger's Début

The début of Emmy Krueger in the Town Hall on Monday afternoon of last week was an event anticipated with

much interest. This Munich lieder singer enjoys a considerable reputation abroad, where her art has been admirably discussed. She showed last week that her reputation rests upon a substantial and deserved foundation. The voice itself, while by no means flawless, is a powerful and fairly pliable mezzo, capable of expressing a wide range of emotion and used with a good taste which enhances its natural appeal. Very occasionally, at this recital, Mme. Krueger's high notes were a shade off the true pitch and a trifle veiled, as though she were suffering from a slight hoarseness, but these small flaws detracted nothing from the beauty and general finish of her singing.

This artist sings lieder with notable penetration, delicacy and emotional grasp, as was clearly shown in her opening group of Schubert. The latter was represented by such masterly songs as "An die Musik," "Auflösung," "Der Wanderer on den Mond," "An die Laute" and "Erlkönig." In the last item of this group particularly was her art disclosed in impressive fashion. She mirrored the several moods of "Erlkönig" with quite gripping power and versatility. There

were also five lieder by Schumann, including the fine "Aufträge"; a group of American lyrics by Kramer, Sharpe, James H. Rogers and Homer and a final group by Brahms. Her English diction was clear and her understanding of the style of these American songs—a style more familiar than subtle—was capital. An audience of good size applauded with zest and won several encores at the end. Coenraad Bos provided model accompaniments.

B. R.

## Jazz Again

Having successfully invaded the regular concert halls, Paul Whiteman and his orchestra advanced one step further in the "legitimate" field, to borrow a term from the theater, by giving, in Carnegie Hall on the evening of April 21, a concert of "jazz" to aid the American Academy in Rome. Judging from the size of the audience, the American Academy must have derived considerable benefit from the event. And judging from the enthusiastic reception of the band, there were few dissenters present. Jazz having been accepted by many of the high-brows, Mr. Whiteman has every reason

to regard his experiments as successful. The latest news is that he is going to carry them to the country on a limited spring tour, and no doubt there will be accessions to the ranks of the many, as well as the "few," who simply adore the pranks and piquant harmonies of an ensemble unexcelled in its sphere.

This "experimental" program of Mr. Whiteman's has already occasioned the spilling of much ink. So, in discussing this third presentation, one must place some restraint upon the pen. One must applaud the purpose of this night at Carnegie Hall, for the American Academy is doing fine work in offering fellowships to our younger composers. The concert followed, in practically every detail, Mr. Whiteman's first venture in Carnegie Hall. It exemplified the "true form of jazz" and brought some entertaining light music as well as some moments of noise. There was a repetition of Victor Herbert's Suite of Serenades and George Gershwin performed again his "Rhapsody in Blue." Also that other ingenious pianist, Zez Confrey, held forth in some typical numbers, including a clever imitation of a decrepit automatic piano. There were extraordinary saxophonic feats by Ross Gorman, and Michael Pingatore positively raised cheers with his banjo. Whatever one may think of jazz, there can be no two opinions about Mr. Whiteman's players. They are remarkable. I. M.

## Edward Rechlin's Recital

Edward Rechlin justified his reputation as an organist of sterling attainments by his exposition of a classic program drawn mainly from the works of composers of the seventeenth and eighteenth centuries in his organ recital at Aeolian Hall on the evening of April 22. Bach was worthily represented in a fine performance of his Fugue in G, wherein the organist distinguished the voices with resonant tone and true clarity of form; and the great cantor's son, Karl Philip Emmanuel, had a place on the program with his Fantasy and Fugue in C Minor. There was a group of the elder Bach's harmonizations of old chorales, as well as his stately setting of "In Dulci Jubilo," given with such appropriately exultant mood as to be one of the features of the recital. Three sacred pieces by Kuhnau, Scheidt and Walther and an improvisation upon a Walther theme also formed part of a program to which Mr. Rechlin had to add several encore-pieces at the call of the large audience. P. J. N.

## American Association

The second concert of the American Association of Lovers of Music was given for the benefit of the Caruso Memorial Scholarship Fund in Carnegie Hall on

[Continued on page 31]

# The Flonzaley Quartet

Beg to announce that beginning with the forthcoming season of 1924-25

Mr. FELICIEN D'ARCHAMBEAU

(Brother of Iwan D'Archambeau)

will be the Viola of the organization.

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# GLADYS AXMAN

Scores as Tosca  
With San Carlo Opera Co.

## BUFFALO MORNING EXPRESS—April 12th, 1924

Gladys Axman was Tosca. HER VOICE IS FRESH AND TRUE, used with knowledge of the art of singing and capable of considerable emotional expression. Historically, Mme. Axman rose to the demands of the scene in Scarpia's room with dramatic intensity.

## BUFFALO COMMERCIAL

La Tosca was sung by Gladys Axman with beautiful finish and voice. HER ACTING WAS SPLENDID AND HER STATUESQUE STAGE APPEARANCE ADDED TO THE ROLE.

## BUFFALO EVENING TIMES

La Tosca was sung by Gladys Axman, a guest artist with the company, whose vocal work commends itself strongly. Her VOICE IS PURE IN QUALITY AND SHE USES IT DISCRIMINATINGLY and with understanding of the music. One scene which stays in the mind is that in which La Tosca in white in the gloom of the apartment places candles at the head of the dead Scarpia.





# JULIUS BLEDSOE

## Negro Baritone

In a Most Sensational Debut Recital, Aeolian Hall, April 20, 1924

Will run close second to Roland Hayes in the matter of popularity. Placed himself in the ranks of concert singers.

—New York Times.

Valuable gifts and accomplishments. Skillful management of head tones. His diction in Italian, French and English extremely good.

—New York Sun

Will rank with best debuts of the song year. Surprise concert gratifying at any time. Delight to hear.

—New York World

### New York Times

Julius Bledsoe, a negro baritone new to the recital stage, in his first appearance at the Aeolian Hall yesterday evening fairly placed himself in the ranks of concert singers. His voice has the velvety quality peculiar to his race, with the tender melting pianos which the famous Roland Hayes, his contemporary, has so successfully cultivated. It is possible that Mr. Bledsoe may run the tenor a close second in matter of popularity, for when he becomes more familiar with the technical side of the platform, he may further develop a style at once ardent and restrained.

Mr. Bledsoe's program was selected with a view to show him off at different angles. His declamation and runs in Handel's "See the raging flames arise" were noteworthy. His French and German songs were undeniably good, both as to vocal texture and as to expression, the one exception being the air from "Hérodiade," which struck one as weak. The singer later was heard to good effect in a group of English songs and negro spirituals. Mr. Bledsoe was heartily applauded throughout the evening by a critical and appreciative audience. Emil J. Polak at the piano gave the singer sympathetic support.

### Julius Bledsoe, Negro Barytone, Makes Debut Aeolian Hall Recital Shows Strong Voice, Pleasant Tone and Expressive Coloring

An unusually agreeable and promising impression was made last night at Aeolian Hall by a negro barytone—Julius Bledsoe, a medical student in Columbia University—whose debut showed that he had a voice of ample strength and pleasant tone and knowledge of how to use it to good effect, as well as a command of languages.

Mr. Bledsoe's singing was marked by intelligence, good taste and considerable expressive coloring. He began with numbers by Caccini and Handel, with a second group divided between French and German numbers, of which Schubert's "Der Wanderer" fared especially well, its softer notes having a delicacy and smoothness recalling those of Roland Hayes, with subtle variations of volume. There were a few rougher places in his louder notes, but he was able to command full, resonant tones for the higher lights of his songs, and added a third of Dvorak's "Gypsy Melodies" to the scheduled two. The test offered by "Vision Fugitive," from Massenet's "Hérodiade," was passed with unusual credit. Songs by Macdowell, Shaw, Elgar and Bridge and four spirituals completed the program of a most satisfactory first ap-

## Reviews Published in Full



pearance. Emil J. Polak was the accompanist.—N. Y. Herald-Tribune, April 21.

Julius Bledsoe, colored, a basso with a fine, mellow voice, genuine musical feeling, a prodigious breath support and a singing style that many better known artists might envy, gave his debut recital in Aeolian Hall in the evening. Mr. Bledsoe is a local medical student and also a pianist. His intelligence was most apparent throughout his recital. Whether singing forte or piano the basso had his voice under excellent control and did some very fine phrasing and interpretative work.

N. Y. Evening World, April 21.

### The World

In the evening, Aeolian Hall housed one of those surprise concerts which sometimes spring up toward the end of a season and which are so peculiarly gratifying at any time. Julius Bledsoe, a Negro baritone, gave a song

recital—a robust, exhilarating performance, which for technical excellence and genuine artistic feeling, will rank with the best debuts of the song year.

Mr. Bledsoe is a medical student at Columbia University who somehow has contrived to find time in the midst of his clinic for wise and careful training of his rich and colorful voice. He sang first the conventional groups in French, German and Italian, leaving a short series of Negro spirituals till the end. The demand of Negro singers that they should not be judged by these songs alone is a perfectly just and natural one, and yet it is impossible to resist the very special sense of delight that comes with hearing them sung beautifully by a member of the race that gave them to the world. "They Led My Lord Away," as Mr. Bledsoe sang it, rose to a mounting crescendo of racial sadness and he gave "I'm Troubled in Mind" the plaintive undertones which are haunting and unforgettable.

### What Henderson Says

That colored men and women have discovered that music may be pursued as a general art and not cultivated by them merely as a specialty confined to performances addressed to their own people was demonstrated again last evening at a song recital in Aeolian Hall by Julius Bledsoe, a colored barytone. This singer proved from the beginning of his entertainment that neither race nor color were to be considered in any examination of his art, which did not betray any of the idiosyncrasies usually associated with Afro-American singing.

Mr. Bledsoe is a medical student in Columbia University. He speaks French and German, is a good pianist and a musician. All of which means that he possesses a capable mind and most honorable ambitions. His recital, however, might have been of a depressing kind had he lacked voice and vocal technic in addition to his mental equipment.

It is gratifying to be able to say that this barytone disclosed valuable gifts and accomplishments. The voice is one of large calibre, round and sonorous, of most agreeable quality and susceptible of nice gradations. Mr. Bledsoe's tone production was generally very good. He sang with freedom and without forcing. He displayed a fairly well equalized scale and a skillful management of head tones.

His breath control was sound and trustworthy. In Handel's "See the Raging Flames Arise" he delivered the long florid phrases without timidity and with tone easily sustained throughout. And in the passages he was quite at home, pouring them out with elasticity and accuracy. His intonation seemed to be almost unerring at all times. His diction in Italian, French and English was extremely good. His German was clear, but he appeared to be troubled by some of those consonantal difficulties which harass so many other singers.

There was some want of continuity in certain phrases of his songs, caused apparently by over anxiety to make word outlines clear. And two or three of the lyrics were not wholly advantageous to Mr. Bledsoe's voice and style. His singing of Widor's "Je ne veux pas autre chose" was an exceptionally good piece of vocal art, charming in manner and finished in technic. Schubert's "Der Wanderer," though given with less polish, was interpreted with great earnestness and even with moments of emotional eloquence. —N. Y. Sun, April 21.

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# WEEKLY SURVEY OF EUROPE'S MUSIC



## Henry Hadley Leads Own Works with London Symphony and Choral Society

LONDON, April 19.—The London Choral Society, with the London Symphony, was heard in the Cantata, "Resurgam," by Henry Hadley, and the orchestra also played his tone-poem, "The Ocean," both works being presented under the American composer's baton. Mr. Hadley handicapped himself somewhat from the very beginning on account of the vagueness of the poem of the former work, as the author, Louise Ayres Garnett, deals for the most part in fourth-dimensional phrases. There is much excellent melody, however. The solos were admirably sung by Inez Barbour, Margaret Balfour, Frank Mullings and Horace Stevens. The work had a good reception as did the tone-poem. Mr. Hadley's conducting was excellent in every way.

Recitals in plenty still hold the interest of London's music-loving public, and though the usual symphony concerts draw capacity houses, they seem buried beneath a mass of concerts by artists singly or in pairs. Among the most interesting of the latter sort was that given by Rose and Otilie Sutro, American pianists, in Aeolian Hall. These two excellent artists, who have been appearing together for a number of years, have brought two-piano playing to such a high point of excellence that no less a person than Max Bruch wrote a concerto exclusively for them. Their recent recital featured works by Bach, Mozart, Brahms and others and they were especially appreciated in the arrangement of the "Ride of the Valkyries," made by the late W. H. Humiston of New York.

Elena Gerhardt gave the second of her priceless song recitals for the relief of German children, attracting a large crowd to Queen's Hall. Suffering from a cold, Mme. Gerhardt was compelled to shorten her program, giving less than a dozen songs, the first group being of Schumann and Strauss numbers and the second of children's songs. Her voice improved as the recital advanced and at the end there was no trace of indisposition. Harold Craxton, who was the accompanist, leaped into the breach and gave a number of pieces impromptu, including some of the Old English works in which he specializes.

Eugene Goossens' concerts in Aeolian Hall always bring forth unusual music of his own and of other composers. At the recent concert three piano pieces entitled "Ships," with the sub-titles "The Tug," "The Tramp" and "The Liner," were heard with considerable interest. Three Rondels by Vaughan Williams and three unaccompanied songs by Herbert Bedford were admirably sung by Dora Labette.

Sir Henry Wood recently gave a program beginning with Purcell and closing with Strauss. J. S. McEwen's "Solway" Symphony still seems a work of more than ordinary beauty. Mitja Nikisch was the soloist, playing Brahms' D Minor Concerto.

Alma Simpson, American soprano, was heard in Aeolian Hall, exhibiting some qualities of excellence in her work.

An interesting experiment is to be tried in giving the late Coleridge-Taylor's "Hiawatha" in dramatic form. The performances will be staged in the Albert Hall under the patronage of the



Rose and Otilie Sutro, American Pianists, Who Recently Appeared in a Two-Piano Recital in London

Duchess of York and the composer's son will conduct. A feature will be the ballet, the music for which Coleridge-Taylor composed shortly before his death. It has not been published or performed.

The grand opera season at Covent Garden will open on May 5 with Wagner's "Rheingold" under the baton of Bruno Walter. Among the artists known in America who will be heard are Paul Bender and Friedrich Schorr of the Metropolitan. Gota Ljungberg, soprano, who will join that organization next season, will also be in the cast.

### Pfitzner Conducts Own Work in Leipzig

LEIPZIG, April 19.—The Leipzig Opera, under its new stage director, Walter Brüggemann, recently gave new productions of "Tales of Hoffmann" and "Fra Diavolo." For the second, new settings designed by Panos Aravantinos, the Berlin painter, were the object of much favorable comment. Concerts of recent weeks have included an appearance in the Gewandhaus series of Hans Pfitzner, who led his "Von Deutscher Seele" with the chorus of this institution and the following soloists: Clara Hansen-Schultess, Helga Weeke, Fritz Krauss and Oskar Lassner. The Amar Quartet gave its first local concert, including a Quartet, Op. 32, by Paul Hindemith, the modernist composer, who is the viola-player of the organization. Kathleen Parlow, Canadian violinist, created much enthusiasm in a recent recital.

### Plan Merger of Two Berlin Opera Houses

BERLIN, April 19.—The difficulties which have beset the German Opera House in Charlottenburg, resulting in part from the resignation of Leo Blech, the chief musical director, have led to a proposal that this house amalgamate with the Grosse Volksoper. The situation at the German Opera has been veiled in some mystery. Mr. Blech, who visited the United States with the Wagnerian Opera Company two seasons ago, accepted this post only last autumn after a notable career at the State Opera. His resignation is attributed to differences with the committee governing the theater who are reported to have dispensed with the services of Gruder-Guntram, the business manager. Blech took the part of the latter and subsequently requested his own release. When this plea was ignored, he quit his post. His management of the musical forces resulted in raising the orchestra to a better standard, but the personnel of the house consisted principally of "guest" singers. The merger of the two opera houses is now expected to take place, as the Grosse Volksoper has no theater of its own, but

has been giving performances in the Theater des Westens. It is a thriving company, having produced many novelties this season, and has recently appointed Otto Klemperer of the Cologne Opera as general musical director for next winter.

### "Allgemeine Deutsche Musikverein" to Meet in Dresden

FRANKFURT, April 18.—The fifty-fourth music festival of the Allgemeine Deutsche Musikverein will be held here from June 9 to 15. The novelties to be heard will include songs with orchestra by Busoni, a cappella choral works, including Pfitzner's "Columbus," and Schönberg's "Peace on Earth" and other numbers by Karol Rathaus, Ernst Wolff, L. Ermatinger, Jan van Ingenhoven, Othmar Schoeck, Alban Berg and Felix Petyrek. Strauss' "German Motet" and "Sinfonia Domestica" will also be given.

### Strauss' "Dance Suite After Couperin" Given in Darmstadt

DARMSTADT, April 18.—A stage production of Richard Strauss' "Dance Suite After Couperin," which was played as an orchestral piece in New York this winter, was given for the first time anywhere at the Landestheater. A libretto was written to the music by Josef Schlembach concerning a chevalier whose love for the fair *Blanche* is opposed by her father. He hires a charlatan to separate the pair, but the latter is ultimately outwitted. Josef Rosenstock conducted the orchestra.

### Perform Stanford's "Stabat Mater" in London

LONDON, April 19.—The "Stabat Mater" of the late Sir Charles Villiers Stanford was given by the Westminster Choral Society and proved of such high interest that one wonders why it is not heard more frequently. Vincent Thomas, the conductor, brought out all the beauties of the work, and the solo parts were admirably sustained by Miss Stiles-Allen, Ivy Philips Ben Morgan and Howard Fry. The second part of the program was devoted to a "concert opera" by Mr. Thomas. The work is interesting in a way, though the composer has been hampered by the sentimentality of the lyrics provided by his librettist. Marion Browne and Alexia Bassian among the soloists did particularly notable work.

### Milan "Musica e Scena" Institutes Libretto Contest

MILAN, April 17.—The periodical, *Musica e Scena*, has instituted a contest for three opera librettos. The books are to be in three acts, one for an opera of serious character, one for a comic grand opera and one for an operetta. The prize for the first two will be 20,000 lire each and for the last 10,000 lire. The contest will close May 31 next.

### Berlin Opera Chorus Strikes

BERLIN, April 19.—The chorus at the State Opera went on strike a few days ago, along with the members of the ballet. The decision was the result of wage dissatisfactions, the strikers asking a minimum salary of 300 gold marks monthly, and a desire to regulate the pension agreement of the institution. Demands had been made of the general management of the State Theaters some time ago by the chorus members' union, and redress had been promised but had not been given up to the date of the strike. Negotiations were entered into and the difficulty solved.

PRATO, April 17.—Sem Benelli, the poet, whose drama "L'Amore Dei Tre Re" was used as the basis of Montemezzi's opera of the same name, recently appeared at the Excelsior Theater as a political speaker, creating much enthusiasm.

DRESDEN, April 19.—Among visiting artists who have appeared here recently were Tamara Karsavina, the Russian dancer, and Pasquale Amato. The latter was heard in Verdi's "Falstaff" with Tino Pattiera, tenor, in the same cast.

## Rome Has Première of "La Ghibellina"

ROME, April 18.—Renzo Bianchi's opera, "La Ghibellina," on a libretto by Dario Niccodemi, had its première at the Costanzi and achieved considerable success. The libretto is an excellent one and the music convincing. The action takes place in Siena at the beginning of the fourteenth century. *Baldo*, a commoner, has just been crowned victor at the Palio celebration. He sees *Dianora*, a patrician, and falls in love with her, throwing his wreath at her feet. *Dianora* repulses him with scorn and instantly a quarrel breaks out, *Baldo* representing the Guelph faction and the brothers of *Dianora* the Ghibelline. *Baldo* kills one of the brothers and *Dianora* takes refuge in a convent. *Baldo* visits her there and she finally decides that she loves him after all, but they are surprised by the remaining brother, and *Baldo* is stabbed. *Dianora* then pleads with the rioters to desist from internecine war when a real enemy is at their gates, and the opera ends with the uniting of the factions against the common enemy. The leading rôles were assumed by Miss Dandolo, the tenor Cingolani and the baritone Morelli. Schönberg's "Pierrot Lunaire" has at last been given here and the performance had the advantage of being conducted by the composer himself. Erika Wagner sang, recited, or whatever it may be called, the solo part. The work was of intense interest on account of its novelty. It was preceded by a Concerto by Alfred Casella for string quartet.

Gino Marinuzzi, at the Augusteo, presented a fine program and gave it with the highest degree of finish. Beethoven's Fourth Symphony was beautifully played, as were other well-known pieces. One of the high lights of the program was the conductor's "Sicilian Impressions," which, though it was composed a number of years ago, had never been given at the Augusteo. It had an enthusiastic reception.

Under the baton of Bernardino Molinari of the Augusteo, a concert of early Italian music was given at the Accademia di Santa Cecilia by an orchestra of thirty-six picked from that of the Augusteo, and Laura Pasini, soprano, with Mr. Traversi at the organ. The program included works by Vivaldi, Scarlatti, Veracini and Corelli.

### Vienna Offers Big Art Prize

VIENNA, April 17.—The Vienna City Council will award to resident artists for exceptional works of music, poetry and the formal arts annual prizes of 30,000,000 kronen. The prizes will be divided as follows: for the best work in any department, one-half; for the second best, one-third, and for the third best, one-sixth. The first award is scheduled to be made on May 1 and applications had to be submitted before March 31. A committee of honorary judges was appointed by the City Senate. The musical jury is made up of Richard Strauss, Julius Bittner and Josef Marx.

LONDON, April 19.—Gustav Holst has been ordered by his physicians to take a complete rest for at least six months and to abstain from composing as well as from public appearances. His illness is the result of an accident last year, but is not regarded as serious.

BERGAMO, April 18.—Donizetti's one-act opera, "Rita, ou le Mari Battu," which was composed for Paris in 1860, recently had its first performance in Italy at the local theater.

MUNICH, April 17.—Gustav Mahler's Tenth Symphony, posthumous, is scheduled for its first performance here on May 18, the thirteenth anniversary of his death.

VIENNA, April 18.—Harold Van Duzee, an American tenor and pupil of Jean de Reszke, who hails from Minneapolis, has been engaged by Weingartner to sing leading Wagner rôles.

### Deaf Mute Hears Radio Music

FERRARA, April 17.—An interesting experiment was tried here recently with the radio. A deaf mute from birth, twenty-six years old, had the receivers placed upon his ears and the instrument was tuned to receive music being played by a band in London. The subject heard the music perfectly, being conscious of sound for the first time in his life. A physician, feeling his pulse, found that it rose to over 100. It is thought that the experiment may have important results in the treatment of deafness.



**"THERE IS STILL ONLY ONE McCORMACK AND NOT LIKELY EVER TO BE ANOTHER."**—*Boston Globe.*

**"A NEW FIRE HAS BEEN KINDLED WHICH WILL BECOME HIS REAL GIFT TO HUMANITY."**

# JOHN McCORMACK

**"JUST AS THERE WAS ONLY ONE JENNY LIND, JUST AS THERE WAS ONLY ONE CARUSO, SO IS THERE ONLY ONE JOHN McCORMACK."**—*Little Rock (Ark.) Democrat.*

## Students, Attention!!

"Today McCormack is at his zenith and to hear him sing is not only a great esthetic pleasure, but for the student trained in what to observe of the singer's art one of his concerts is worth a year's course in vocal study."

—*San Francisco Daily Herald.*

## The True and Beautiful

"McCormack's singing is always a standard of flawless workmanship, where clear speech, unhindered voice production, expert control of the breath and perfectly modeled interpretation are the means toward expressing something which will strike the ear with beauty and the heart with truth."

—*Chicago Journal.*

## Always Improving

"McCormack is a musician who has not stopped cultivating his art and educating himself because he long ago won immense popularity."

—*Boston Herald.*

## No Mystery After All

"The man's hold on the public is simply miraculous. Yet it is understandable. He gives his audiences all the romantic glamor which is lacking in most of our lives. He supplies vividness to us plain people whose lives are so often flat. He supplies drama to us who know so little of the dramatic in our daily living. And he has a voice which is a gift of the gods."

—*Los Angeles Examiner.*

## The Reuniting of Art and Nature

"There is in singing a point at which art and Nature separate, but miles and weary miles behind there is a point, reached by few, where they reunite; of this reunion there is no more admirable example than John McCormack."

"Nowadays all recognize him for a great artist as well as a beautiful singer."

—*Springfield Republican.*



Photo by Arnold Genthe, N. Y.

## Some Have Ears But Hear Not

"Let those who have ears but hear not when it comes to a McCormack recital receive the profound commiseration of those more fortunately equipped; to be unable to find pleasure in listening to songs as Mr. McCormack sings them is to be as hopelessly handicapped as the mole that delves in the dark without eyesight."

—*Rochester Herald.*

## Mr. Parker's Tip to Alleged Highbrows

"The Society for the Propagation of the Arts of Song should have marshalled those mistaken highbrows who are trying to regulate the conduct in general and pleasures in particular of all their neighbors into Mr. McCormack's concert Sunday afternoon in Symphony Hall. From it they could hardly have departed unenlightened or unconvinced."

—*Boston Evening Transcript.*

## The New Interest

"The McCormack voice needs no new display of adjectives to describe its unusual qualities. Its owner now interests mainly through his blossoming forth more definitely year after year as lieder singer of serious intent."

—*Cincinnati Enquirer.*

## The Story in a Sentence

"Why exhaust superlatives when it can be epitomized in a brief sentence, to wit: McCormack still stands sui generis among artists; his heart is supreme and his vocalism a constant delight."

—*Cleveland Press.*

## The Song Painter

"Today he is a better singer than he ever was before. He weighs each note as a lapidary weighs diamonds and rubies. He shades each phrase with the precision of an etcher. He gilds and embellishes words."

—*Detroit Times.*

## An Unearthly Beauty

"And what a recital McCormack gave! How greatly has his art transcended his best efforts of a few years since. \* \* \* A spiritual expansion, an almost unearthly beauty that was not a mere matter of vocal chords, but immeasurably more important."

—*Houston Post.*

## A Reputation Deserved and Guarded

"It was the old John McCormack singing with the sincerity, the vocal purity and beauty we have come to expect of him. He has not only won a great reputation, he keeps it, and deserves to keep it."

—*San Francisco Examiner.*

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"HE ABLY DEMONSTRATED THAT HE IS BY FAR THE GREATEST CONCERT TENOR OF HISTORY."—*San Francisco Bulletin.*

"HIS MIND WITHIN HIM AND HIS ART HAS NO MANE"—*Los Angeles Herald.*

# MCCORMACK

"THERE IS ONLY ONE JOHN MCCORMACK AND IT IS CERTAIN THAT HE HAS NO RIVALS."—*Dallas Journal.*

## San Francisco's Eloquent Tribute

### Heart, Art, Brain, Technique

"There are other singers, but there is just one McCormack. As long as he sings to the hearts of the people in his inimitable style, he will hold his own. There is in him a coordination of art, brain, technique and heart that is unusual, and so he has this unusual appeal."

—*Indianapolis Star.*

### A Real Poet and Man

"It is impossible to speak of such a singer except in superlative terms. He reaches the high tide of artistry of the concert platform and, strange to say, there seems to be no ebbing. His diction and finely spun tone are as nearly flawless as human organ can produce, and back of these are the soul and warm heart of a real poet and man."

—*Lexington (Ky.) Herald.*

### He Never Howls

"Have you heard people make unfavorable criticism of an acknowledged first-class artist because he or she 'screeched' or 'yelled' or 'howled'? I think you have. And that criticism voices a popular demand. And that demand John McCormack meets. He sings infinitely softly, and at times with a deal of masculinity, but he never howls."

—*Nashville Banner.*

### The Lincoln of Song

"Other singers might, perhaps, sing a Handel bravura air as elegantly as Mr. McCormack did yesterday, but they are not precisely many who could infuse a vitality into those roulades and trills that made them actually thrilling."

"The grand style! Mr. McCormack has it. Other singers could acquire it if, in their lesser degrees, they could moderate their musical and poetic perception with a fitting artistic restraint. Mr. McCormack, like Abraham Lincoln, does not slop over."

—*Boston Herald.*

### An Almost Forgotten Art Restored

"There is, and perhaps always will be, only one McCormack. The music lovers of this city have now a real vision of the almost forgotten art of bel canto."

—*San Diego Union.*

—*Toledo Blade.*

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MARCH 2, 1924

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1088		1088	2.50	2,720.00
998		1998	2.00	3,996.00
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# MUSICAL AMERICA

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**JOHN C. FREUND, Editor**  
**ALFRED HUMAN, Managing Editor**

**CHICAGO OFFICE:** Suite 1816 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Farnsworth Wright, Editorial Manager.  
**BOSTON OFFICE:** Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

**CINCINNATI:** Philip Werthner, 2371 Kemper Lane, Walnut Hills.  
**ST. LOUIS, MO.:** Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

**CLEVELAND:** Florence M. Barhyte, 2100 Stearns Rd.  
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**NEW YORK, MAY 3, 1924**

## MR. KREISLER TO THE YOUNGSTERS

THE ubiquitous younger generation of musical artists can extract more profit than comfort from Fritz Kreisler's remarks anent their ways and weaknesses in an interview published in last week's issue of MUSICAL AMERICA. Mr. Kreisler's observations are painfully to the point. "The younger generation is very much overrated," he thinks. "Their self-confidence, their conceit, is appalling. They think the world is theirs. They are all geniuses. I don't say they have no talent, but they certainly have no critical sense; and for an artist that is essential. I have hundreds of them, in their 'teens, come to me and give me a composition to play. No, you wouldn't call it a composition—a few scattered notes that showed absolute ignorance of the laws of harmony, of composition, the lack even of a musical sense. They expect me to play it and they are insulted when I don't."

This is calling a spade by its name, and if it seems a little too severe and sweeping, Mr. Kreisler has doubtless intentionally made it so on the principle that bitter medicine often cures. His words are worth pondering. The time—in art as well as in other things—is certainly out of joint. Much must be done to set it right. Disdain for the past will not do the trick; quite the contrary. Art is a kind of fourth dimension, in which time plays a more or less negative rôle. Great music is never dated; that is part of its miracle. Yet many of our younger musicians absurdly imagine that "new" is synonymous with "modern." They condescendingly patronize the older men because, forsooth, the paper they wrote upon has slightly yellowed.

Conceit and cynicism are the twin banes of the younger generation. They are pitfalls into which too many talented men stumble, because they are

inseparable from spiritual blindness. If musical artists, especially the budding variety, gave less thought to self, to success (or what they take it to be), there would be less reason for strictures.

Mr. Kreisler has naturally little patience with those who would scale the heights in a day and a night. That is not his way of approaching art, nor did it lead him to his present eminence. An artist, he holds, can serve only one master: the ideal. If the service is hard, the rewards are abundant. For good or ill, the days are practically over when young artists worked in crazy garrets, heedless of numbed fingers or the complainings of healthy appetites. Mr. Kreisler, for one, regrets the change. "It is good, I think, for young artists to starve," he remarks, "if they really don't starve, in garrets and work all night long and never sleep. They are young and strong and they really enjoy it. I know I did." Yes, and so did *Rodolphe* and *Schaunard* and their merry brethren. And so do a minority of patient and earnest artists to this very day. However, it is not these whom Mr. Kreisler chastises. It is those who regard the old-fashioned fellows with a pitying smile, the while they themselves pant after success and its easy comforts.

## POPULARITY VS. GREATNESS

GENTLE Papa Franck little realized, when he signed his famous Symphony, that the latter was destined to become an American "best seller." Had anyone ventured to tell him that his score was one day to outdistance the "Fifth" of Beethoven in a popularity contest, the Belgian master would have blushed furiously and fled. Yet this very thing happened, for the third time running, in Philadelphia the other day. The D Minor Symphony is again first favorite of the Philadelphia Orchestra patrons, on the evidence of the ballot. Tchaikovsky's Fifth and Sixth Symphonies won second and third places, and Beethoven's deathless Fifth Symphony slipped breathlessly into the fourth.

It is just as well not to attach too much significance to figures and fancies of this nature. Audiences are fickle as April weather (although the Philadelphians' loyalty to César Franck's magnum opus would seem to prove otherwise) and their taste is not consistently of the purest. The Franck symphony is a masterly work of its kind, rich in emotion and superb technically; but it falls far short of the Olympian grandeur of the Beethoven. In fact, it is silly to compare the two scores.

Why, then, do the Philadelphia Orchestra's patrons steadfastly prefer the Belgian to his gigantic predecessor? Because, to put it bluntly, his music makes the greater sensuous appeal. There is more color, or rather a more lavish array of reds, blues, golds, on the Franck palette, just as there is on Tchaikovsky's. Franck is chromatic—too much so, if the truth be told; Beethoven is sternly, implacably diatonic. Franck is lyric and too often sentimental; Beethoven is epic and austere eloquent. Of course, that is not quite the whole story, but it is a not unimportant part of it. An audience that placed perfection of structure, thematic vitality, trenchant expression above more superficial qualities would instantly accord Beethoven first place. But audiences are not built in just that way. They consult their senses. Were they "thrilled," tickled, momentarily stirred, they remember that composer with a gratitude that is pleasing to witness. Father Time, however, goes to work along other lines. We imagine that his vote (the deciding one) will be cast for Beethoven and the Fifth Symphony.

## FRIENDS OF AMERICAN MUSIC

AN excellent idea of the effort made on behalf of the American composer by the National Federation of Music Clubs may be gained from a glance at the figures published in the *Official Bulletin*. In ten years the Federation has given \$22,700 in prizes for native works, a most generous appropriation eloquent of the clubs' deep interest in our creative musicians. More important by far than the money awarded the successful contestants is the attention that has been focussed upon American composers as a result of the Federation's activities. If our creative men are no longer regarded as freaks or talentless imitators of the foreign writers, the change is in goodly measure due to this organization. Native music owes a very great deal to the club-women's steady faith, propaganda and open-handed generosity.

## Personalities



Two Singers Enjoy a Visit to Florida

When two operatic sopranos met recently in Miami, Fla., on the occasion of the first Music Festival in that city, there was a genuine hand-shaking and mutual felicitation. The two set out to explore the environs, and were subsequently photographed (who can escape the omnipresent camera?) while enjoying the pleasant Southern climate. Rosa Ponselle, soprano of the Metropolitan, is revealed seated in a sheltering tree, while Marguerita Sylva, operatic mezzo-soprano, has preferred to remain on *terra firma*. Both singers fulfilled concert engagements while in Florida.

**Hale**—Among the recent voyagers to Europe were Richard Hale, well-known American baritone, and Mrs. Hale. The singer will be heard in Wagnerian rôles in Berlin and several other German cities. He is a brother of Ruth Hale, writer, the wife of Heywood Brown, critic and columnist of the *New York World*. Mr. Hale has gained prominence also on the dramatic stage, for he was an actor before he turned to the calling of the songster.

**Mirovitch**—Fishing is one of the favorite occupations of Alfred Mirovitch, and when the pianist recently visited Minneapolis to appear as soloist with the Symphony, he tried his skill upon the catfish of this "Land of Ten Thousand Lakes." He has since bemoaned the fact that his master classes have taken him to Los Angeles so early, for the place, according to Mr. Mirovitch, entirely lived up to its reputation. He has angled in waters from Finland to Java.

**Pavley-Oukrainsky**—To enliven the tedium of an ocean trip to South America, the ballet organization headed by Andreas Pavley and Serge Oukrainsky installed a loud-speaker radio set. The idea then hit the ballet masters of holding their daily practice to the broadcast strains! The organization will be occupied most of the summer in Rio de Janeiro, Buenos Aires and Montevideo, and on their return will again appear with the Chicago Civic and San Carlo Opera Companies.

**Powell**—One of John Powell's hobbies is baseball, and attendance at big league games is with him a favorite outdoor "sport." The hour of 2:58 on Tuesday afternoon, April 15, therefore, held untold anguish for the composer and pianist. Up at the Polo Grounds the Giants were championing at the bit to hurl themselves on the Robins, while he had to sit and talk business to his manager! Thus it happened for the first time in current history that a baseball season opened without the frenzied enthusiasm of Mr. Powell.

**Marinetti**—Among the interesting figures scheduled for American visits next season is Filippo Marinetti, the exponent of musical "futurism." Just what his particular brand of melody is like must wait for actual demonstration. But according to news reports from abroad in recent years, one of Marinetti's inventions was that of the *bruiteur*, or noise-making instrument, with which he augmented or replaced the conventional orchestra. The announcement of the innovator's projected visit was made last week at a reception given by the Italy-America Society in honor of the Princess Matchabelli, who enacts a leading rôle in "The Miracle."

**Koussevitzky**—The engagement of Sergei Koussevitzky to lead the Boston Symphony has revived interest in this unusual musician's feats by which he transported an entire orchestra through the Russian provinces to give the people good music. In a recent interview with a European correspondent for the *Boston Globe*, the conductor related an incident on one of these tours when a concert was given on the Czar's birthday anniversary. "A special request from the Governor was that I play the national hymn three times before starting the concert," he said. "I asked if once would not do, and the Governor, after carefully inspecting the audience, answered that, as there seemed to be in the audience a greater number of cultivated persons than usual, once would be sufficient."



# Point and Counterpoint

By Cantus Firmus, Jr.

How to Get Into the Limelight



HE recent case of an authoress who slew her landlady in order to gain publicity for her new book should prove a suggestive precedent. Here is a plan for the young composer who has a useless Symphony in C Sharp stuck away in the pigeonhole of his desk. A nicely calculated nose-dive off the roof of a ten-story building would doubtless bring a creative artist speedily into the newspapers. The more variety that can be injected into the episode, the more picturesque the report on the front pages of the newspapers.

A young woman artist recently gained the sympathy of the whole town by leaping off the roof of a hotel just before it came time to pay the bill for a dinner party. Similarly, the young concocter of modernist fugues without key signatures might attain post-mortem celebrity by seeking to float down New York Bay or out upon Lake Michigan on the score of his new opera, "Guinevere of the Green Guimpe."

## Things One Means to Write

IN childhood many of us successfully resisted the temptation—or were thwarted in our resolve—to write a grand opera. One of the best known music reviewers in New York recently told of one of these infantile schemes, to be entitled "The Isle of Skidoo."

It has always been our chief regret that we did not give to the world an embryo lyric tragedy that at the age of ten was brewing in our innards. The heroine would have taken a unique place among the World's Greatest—which the phonograph people show singing simultaneously in oddly contrasted clothing.

THIS part would have delighted almost any Impulsive Diva, for it was—in brief—that of a young thing named Sybil, who was addicted to kleptomania. Her principal aria (which might have been sung, *ad lib.*, while reclining on the floor or dangling from the "wings") was to have ended with a heartbreaking sob on these words:

"My hand steals out, I know not why!  
Sometimes I in my hanky cry  
And wonder why—  
Oh, my, oh, my!—  
My mother raised me up a thief!  
Indeed, it is my greatest grief."

## The Tie That Binds

JUST received a hurry request for info. as to the names and addresses of the best Brass Bands in Brooklyn. Alack,

at this point our knowledge, carefully gathered during a period of years, broke down ignominiously.

With a quick inspiration we cried:  
"Wedding rings, third counter from the door!"

## Devoutly to Be Wished

COMPOSER: "Have you heard my last song?"  
Sarcastic: "I hope so." A. T. M.

IT is rumored that Giuseppe De Luca was strolling down Seventh Avenue in New York one day when a shower came up. As he reached a point opposite the stage door of the Metropolitan, he saw the scenery for "Roi de Lahore" rolled up outside and carefully covered with canvas, waiting for the evening's performance. The baritone turned up his collar prudently and mused to a friend: "Looks as if it's going to be a cold, wet night in India!"

SIR FREDERICK BRIDGE, the English organist, who died recently, delighted in a *bon mot*, effectively uttered. The London *Musical News and Herald* relates that he was once sitting in the organ loft at Westminster Abbey, where he was director of music for many years.

The choir below was singing:  
"Eyes have they and see not; noses have they and smell not—"

Sir Frederick turned to his companion and said:  
"No, drat them—they sing through them!"

## A Critics' Ditty

YE basses, when fame's laurel seems  
Most within reach, beware of Deems  
Whose verdicts oft crush glowing dreams!  
Ye thrilling divas of tank towns  
Who fear not Polyhymnia's frowns,  
Full oft a ball is lost "on Downes"!

# Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## Biblical Instruments

Question Box Editor:

Would you describe for me the instruments "sackbut, psalter and dulcimer," mentioned in the Bible? M. E. G.  
Pasadena, Cal., April 23, 1924.

The sackbut was an early form of the trombone, the psalter a kind of zither and the dulcimer similar to the psalter, except that the strings were struck with padded mallets instead of being plucked.

## Method Versus Style

Question Box Editor:

I read recently in a musical story the phrase, "Style is method and method is style." Could you tell me exactly what is meant by it? T. S. L.  
Galveston, Tex., April 25, 1924.

While the meaning is somewhat obscure, it probably is that only with a perfect method of singing can a vocalist have any "style."

## Pronouncing "Koussevitzky"

Question Box Editor:

Please tell me the correct pronunciation of Serge Koussevitzky, the new conductor of the Boston Symphony.

H. L. L.  
Canton, Mass., April 26, 1924.

"Serge" is the French form of "Sergei," which latter is pronounced "Sair-giay-ee." The last name is pronounced "Kooos-yay-vitz-kee" and is accented on the penultimate syllable.

## A Balfe Aria

Question Box Editor:

Can you locate for me an old song beginning "There's a power whose sway angels' souls adore?" "D."

Charles Town, W. Va., April 25, 1924.  
It occurs in Balfe's opera, "Satanella."

## The Tempered Scale

Question Box Editor:

Will you please explain what is meant by the "temperament" of the scale?

Dayton, Ohio, April 25, 1924.

"Temperament" of the scale is the compromise between the acoustic purity of theoretically exact intervals and the harmonic discrepancies arising in their practical employment. For instance, taking the sub-contra C as a starting point and going upward by perfect fifths, after twelve such skips we come to B Sharp, which on the piano is identical with the C of the same octave, but which, acoustically, is seventy-four seventy-thirds higher. "Tempering" is the distribution

of this discrepancy throughout the intervening octaves, so that while certain intervals are not mathematically pure, the deviation is so small as to be practically imperceptible.

## The "Trilby" Impromptu

Question Box Editor:

1. Which was the Impromptu of Chopin that Trilby sang? 2. Has it ever been used as a concert number by a singer? 3. Could it be so used? 4. Would it make an effective song?

SINGER.

New York City, April 27, 1924.

1. The A Flat Impromptu. 2. Not so far as we know. 3. Certainly not in its original form, though with certain alterations it might be sung. 4. Hardly with

words, but it might as a vocalize as "Trilby" sang it.

## Choosing Your Instrument

Question Box Editor:

I have played the piano for several years and for financial reasons would like to take up an orchestral instrument. I should prefer one not too difficult and one for which there is a demand. What would you advise? R. C. B.  
Claremore, Okla., April 24, 1924.

None of the orchestral instruments is particularly easy to become proficient upon. There is always a call for oboe and English horn players, also the bassoon. The trombone, horn, tuba and clarinet have the advantage of being used in both band and orchestra.

# Contemporary American Musicians

No. 325  
Robert Braine

ROBERT BRAINE, composer, was born in Springfield, Ohio, May 27, 1896. He received his general education



Robert Braine

in the grade and high schools in his native city. His first music study was with his father and mother on the violin and piano at the age of seven, his father being a prominent teacher of violin. He played the organ in church while still a small boy and appeared in public as a violinist. In 1911 Mr. Braine entered the Cincinnati College of Music, studying piano with Albino Gorno, violin with Henri Ern and composition with Louis Victor Saar. Three years later he graduated from this institution, taking the gold medal for piano playing and giving the first performance in America of the Moszkowski Piano

Concerto. During this time he was a member of the violin choir of the Cincinnati Symphony under Dr. Ernest Kunwald. In 1915 Mr. Braine moved to New York and shortly afterward was engaged as accompanist by Anna Fitzu, with whom he toured for one season. He also did general coaching and accompanying for various singers. The following year he toured as orchestral conductor with the Thomas Ince motion picture, "Civilization," and the year after as soloist and accompanist with Sara Bernhardt on her final American tour. From 1918 to 1920 he was soloist and accompanist on the Keith Circuit, touring the entire country. He has for several seasons been connected with the firm of Hinds, Hayden & Eldredge as editor, orchestrator and musical adviser. Among Mr. Braine's published compositions which have been put out by prominent publishers are the songs, "That Day We Met," "Romantic Rose" and "Lincoln," all of which are used by well-known concert artists. He has also published several pieces for piano. Among his unpublished works are two operas, an Heroic Overture for Orchestra, a Sonata for Viola and Piano, a String Quartet and a Piano Trio.



## SHAVITCH TO LEAD SYRACUSE SYMPHONY

Will Conduct Twenty-four  
Concerts—Orchestra to  
Be Enlarged

SYRACUSE, N. Y., April 28.—Vladimir Shavitch has been engaged to conduct twenty-four concerts of the Syracuse Symphony next season, according to an announcement by Melville Clark, president of the society. Mr. Shavitch led

the concert of the Symphony on March 29, and negotiations were immediately begun to obtain his services for next season, to take the place of Dr. William Berwald, resigned.

Mr. Shavitch has had wide experience as a symphony conductor, having led some of the largest orchestras in Europe, South America and in the United States. He conducted two concerts of the Rochester Philharmonic this season. He will spend the summer in Europe, where he will conduct a concert of the London Symphony in May and the Lamoureux Orchestra in Paris, in June. He will return to America in September to begin rehearsals for the season.

The Syracuse Symphony was founded

by the Clark Music Company in 1921, and has been developed into a splendid organization under the successive leadership of Henri De Pavloff and Dr. Berwald. The various choirs will be strengthened next fall and every effort made to place the orchestra among the leading organizations of its kind in America.

## SEDALIA RAISES FUND FOR VISIT OF ST. LOUIS FORCES

Concert Audience Pledges \$1,700 for  
Next Year's Itinerary—Matinée  
Attracts Children

SEDALIA, Mo., April 26.—The St. Louis Symphony, conducted by Rudolph Ganz, gave two concerts here on April 24 and at that in the evening \$1,700 was pledged by the audience for next year's course. Additional necessary funds will be acquired by subscription before the opening of the season.

These concerts closed the winter educational course under the auspices of the local Philharmonic Society. It is estimated that 5000 children, with a large number of adults, assembled in the Coliseum at the State Fair grounds for the children's matinée. The soloists were Ellis Levy, violinist, assistant concert-master of the orchestra, and Max Steinidel, cellist. In the evening the orchestra gave its concert at the Liberty Theater before a capacity audience. Every seat was filled. Elizabeth Estle Rucker of Sedalia, pianist, and Helen Traubel of St. Louis, soprano, were the soloists.

In order to prepare the children for appreciation of the afternoon concert, representatives from Helen G. Steele Music Club visited the schools in the city and county and in neighboring towns and gave talks on the instruments of the orchestra and played on the Victrola the numbers to be heard in the children's concert. They were repaid by the manner in which the children responded. In many instances the entire schools of rural communities, with their teachers, were represented in the audiences.

LOUISE DONNELLY.

Dorothy Branthoover, soprano, a pupil of Oscar Saenger, will give a recital at the Wurlitzer Auditorium on the evening of May 6. The program will be a Music Week feature.

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**Detroit Musician Unexpectedly Revealed as Composer**

DETROIT, April 26.—The contest for Detroit composers conducted by the Tuesday Musicale had an unexpected

climax. The \$100 prize given by John H. Kunsy was awarded to Rupert Julian for his "Three Pieces for Orchestra." The William H. Murphy prize of \$100 went to Corley Kirby for his

Humoresque Scherzando, a quintet for piano and strings, and the \$75 prize given by the Federation of Musicians went to R. Ellsworth Stevenson for his Fantasia Impromptu for orchestra. Rupert Julian received honorable mention for his Romance for Violin and Piano and his song, "Longing"; Anna Segal for her Scherzino for Violin and Piano and her song, "A Reflection"; Ellsworth Stevenson for a novelty for two pianos, "The Geegaw," and Corley Kirby for two songs, "The Other Garden" and "The Humming Bird." The unexpected twist developed when it was discovered that "Corley Kirby" and "Rupert Julian" are in reality Valbert Coffey, one of the members of the Detroit Symphony. Mr. Coffey plays, not only the viola and violin, but the piano, organ and celesta, and plays them all well. And now he appears as a composer and wins two prizes and three honorable mentions in the Tuesday Musicale contest.

MABEL McDONOUGH FURNEY.

**HEAR TWO SOLOISTS IN SAN FRANCISCO**

Ossip Gabrilowitsch in Piano Recital—Povla Frijsh Also Heard

By Charles A. Quitszo

SAN FRANCISCO, April 26.—Ossip Gabrilowitsch appeared in recital, under the management of Selby C. Oppenheimer, at the Columbia Theater on April 20, playing a program of familiar classics with characteristically distinctive artistry. A remarkably clean and facile technic, sensitively graded shading and eloquently expressive reading marked all his solos. His interpretation of Bach's Chromatic Fantasy and Fugue was especially fine.

This work, together with Beethoven's Sonata Op. 90, Mozart's A Minor Rondo, Chopin's Polonaise in C Sharp Minor, Nocturne in E, C Sharp Minor Mazurka and G Minor Ballade, and the performer's own Melody in E, Op. 8, and Caprice Burlesque, Op. 3, comprised the program. Technically difficult passages in the G Minor Ballade were negotiated at an extraordinary tempo, though with no attempt at display. Mr. Gabrilowitsch was generous with encores, and was recalled persistently and with enthusiasm.

Povla Frijsh, Scandinavian soprano, who appeared recently at the St. Francis Hotel under the management of Alice Seckels, aroused decided enthusiasm. A richly colorful voice, well employed technically, was displayed to advantage in five of the Brahms' Gypsy Songs, Gounod's "Chanson de la Glu," Grieg's "Primula Veris," and other vocal numbers. Elizabeth Alexander was a capable accompanist.

**Prokofieff Coming Again for Tour**

Serge Prokofieff, Russian pianist and composer, will return to America next season for a limited number of concerts during the months of January and February. He will be heard as soloist with several orchestras, including the Boston Symphony, with which he will appear twice. Although Mr. Prokofieff has spent the entire season in Europe, where he has appeared with great success in Paris, many of his works have been on programs in this country, including his ballet, "Buffoon," which was produced by the Neighborhood Playhouse in New York. The ballet was also produced this season in Monte Carlo. Mr. Prokofieff is the composer of "The Love for Three Oranges," which was produced by the Chicago Civic Opera Company. His tours in this country are under the management of Haensel & Jones.

**Seattle Baritone Acclaimed in Operatic Debut in Italy**

Michele De Caro, an Italian-American baritone of Seattle, whose career is being sponsored by Mrs. Frederick Bentley of that city, made a highly successful debut as Germont in Verdi's "Traviata" at the opera house in Monza recently, according to reports from Italy. His impersonation won immediate approval and he was given six recalls. Mr. De Caro was heard recently by Bonci, who declared his voice and manner of singing closely resembles that of Battistini. The young singer is coaching with Cotton and expects to sing in Rome in the fall. Mrs. Bentley, who went to Italy to witness the debut, will sail for New York on May 21.

**Delius' American Visit Postponed**

Owing to ill health, Frederick Delius, the English composer, has been compelled to postpone his projected visit to this country. Mr. Delius is suffering from an acute attack of nervous rheumatism and has been forbidden by his physician to undertake the sea voyage. His visit was planned expressly to hear performances of his works by Percy Grainger and the Bridgeport Oratorio Society in Bridgeport and New York.



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**NEW CONCERT HALL FOR BALTIMOREANS**

Alterations to Conservatory Will Provide Another Auditorium

By Franz C. Bornscheim

BALTIMORE, April 26.—Plans have been announced for the remodeling of the Peabody Conservatory, to make room for a possible addition of 500 to the student body. The project will involve the change of the two upper stories of the main buildings, the elimination of the art gallery, the construction of a new concert hall to seat 600, a large room for chorus classes and several additional classrooms.

The Trustees have worked for some time on the plan of improving the building which is one of the architectural landmarks of the city and when the alterations are completed next fall, the institution will be equipped with modern facilities. A new building for the preparatory department on the site of the three buildings east of the Conservatory is also proposed. The new structure cannot be completed for a year or more.

WITH THE CLEVELAND ORCHESTRA—  
**ETHYL HAYDEN**  
American Soprano

"Personal Charm"

"Captivating Voice"



A singer new to Cleveland until now, the soprano ETHYL HAYDEN, was the soloist, and she was quick to win the favor and admiration of her hearers. Miss Hayden is a charming and accomplished singer. We hope that she will soon again be heard on our concert platform. Her success last night was emphatic and complete.—JAMES H. ROGERS in the Cleveland Plain Dealer.

Tuesday night in Masonic Hall a young woman walked on the stage, sang an aria, and walked off, with the complete approbation and capitulation of her audience. . . . Miss Hayden is beautiful enough to win her audience before she has sung a note; but she also has a clear, sweet lyric soprano voice, and is a singer of great charm.—Cleveland Times.

ETHYL HAYDEN was the feature de luxe of the fourth promenade concert of the season by the Cleveland orchestra. It was her premiere local appearance. I imagine that if the "word of mouth" advertising that will be given her by all present counts for anything, it will not be her last appearance by any means. She made a most successful debut, first of all winning her way by about 100 per cent of charming personality, and then by a delightful fresh lyric voice that proved to be captivating.—ARCHIE BELL in the Cleveland News.

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## THEODORE THOMAS MEMORIAL UNVEILED

Chicago Honors Founder of  
Symphony by Erecting  
Fine Monument

CHICAGO, April 26.—The Theodore Thomas Memorial, sculptured by Albin Polasek and erected in Grant Park facing Orchestra Hall, was unveiled on Thursday afternoon, with appropriate ceremonies.

Orchestra Hall was crowded for the concert in honor of the noted founder of the Chicago Symphony, which preceded the unveiling. The orchestra, conducted by Frederick Stock, played compositions that were conspicuous in its repertoire when Theodore Thomas wielded the baton. Charles F. Hamill, president of the Orchestral Association; Charles L. Hutchinson, president of the B. F. Ferguson Monument Fund, and Edward J. Kelley, president of the South Park Commissioners, spoke in praise of the great pioneer of music in America.

Mr. Hamill laid emphasis upon the romance of Mr. Thomas' long struggle for an ideal. He told of his concert tour

in the South in the forties, made on horseback with his violin under his arm, and other incidents of the great conductor's career.

"Taste" was the word used by Mr. Hamill to sum up Mr. Thomas' artistic talent. Taste, he said, was the last refinement of artistic judgment. The sense of artistic greatness caused Mr. Thomas to build upon the music of Beethoven as a cornerstone. He also laid stress on Mr. Thomas' support of such American composers as MacDowell, Hadley and Chadwick.

The monument, unveiled after the concert, is a heroic figure symbolizing the spirit of music poised upon a globe upon which are suggested in relief the figures of Theodore Thomas and his orchestra. Howard Shaw is the architect who designed the setting for Mr. Polasek's statue.

### CHICAGO ARTISTS HEARD IN WEEK-END RECITALS

Fritz Renk, Otto Beyer, Willard Andelin,  
Esther Linder and Norma Bodanis  
Provide Varied Fare

CHICAGO, April 26.—Fritz Renk, violinist, and Otto Beyer, pianist, played to a large audience in the Studebaker Theater on Easter Sunday. The program was more than enjoyable, for the two musicians achieved the ideal ensemble that comes only from long routine, in a selection of old and modern violin pieces and piano numbers by Chopin and Mendelssohn, as well as several modern works by Whithorne, Goossens and Cyril Scott.

Fritz Renk disclosed a sweet, singing tone, which never lost its beauty, and added to the austerities of a Mozart Sonata the human quality that is obtainable from the violin in the hands of a true artist. He played the sonata with fine restraint and musicianly regard for its classicism. The melting loveliness of his tone, the assurance and authority of his interpretations, and the technical ability of his playing made his group of solos alluring indeed.

Otto Beyer not only showed himself an able pianist in the sonata, but also a soloist of merit in a Saint-Saëns Sonata and a group of modern works for the piano. He brought out the underlying humor of works by Goossens and Whithorne, and disclosed admirable rhythmic feeling and a flair for the dramatic in his interpretations of Chopin and Mendelssohn.

Willard Andelin, a true basso profundo, in joint recital with Esther Linder, pianist, at the Playhouse, took a low B in "Arise, Ye Subterranean Winds" from Purcell's "The Tempest," amid all the excitement that accompanies a tenor's high C. He has not only a wide range, but also a fine, virile timbre, except in the upper register. Miss Linder, a well known figure in local musical circles, was at her best in a Dohnanyi Capriccio, which she delivered with force and facility.

In Lyon & Healy Hall, Norma Bodanis, soprano, gave a recital at the same time. She sang Bishop's "Lo, Here the Gentle Lark," with flute obbligato, so well that she had to repeat it. John Wiederhorn was a good accompanist at the piano.

F. W.

### Milwaukee Applauds Mozart Ensemble

MILWAUKEE, WIS., April 26.—The Mozart Ensemble, Albert De Cortez, director, gave an enjoyable program in the Athenæum recently. A good-sized audience heartily received solos, duets and ensembles from "The Magic Flute," "The Marriage of Figaro" and "Don Gio-

vanni," given in costume. The soloists, besides Mr. De Cortez, were Cora Hintz, Doris Horn, Adelaide Kirchhoff and Alma and Ray Ulric. Mr. De Cortez plans to take his ensemble on an extensive tour in the fall.

## In Chicago Studios

Chicago, April 26.

### CHICAGO MUSICAL COLLEGE

The preliminary competitions for the annual contest in Orchestra Hall for prizes was held last week in Central Theater. The Lyon & Healy violin competition was won by Joe Harding, Kansas City; Linda Sool, Chicago, and Catherine Wade-Smith, Bellingham, Wash. The vocal competition was held on Tuesday, and was won by Eulah Cornor, Dayton, Ohio; Arlene Durkee, Faith, S. D., and Teresa Huening, Chicago. For the Cable Piano Company's prize of a Conover grand piano, there were selected at the final preliminary on Friday, Dorothy Friedlander, Chicago; Elizabeth Preston, Jackson, Miss., and Harold Strong, Chicago. For the Mason and Hamlin prize of a grand piano, preliminary trials last Sunday resulted in the selection as competitors of Dorothy Kendrick, Dallas, Tex.; Viola Kneeland, Craig, Colo., and Lillian Rogers, Fort Gibson, Miss.

### AMERICAN CONSERVATORY

The program of the first of the Adolf Weidig composition class recitals includes a trio by George H. Riecks, a string quartet by Hamilton Forrest, a string quartet by Stella Roberts, an organ prelude by Madelena Akers, two piano numbers by Miss Thorkleson, Esther Lyon and Josef Brinkman, and various songs by Luther Moffitt, Marion Roberts and Dorothy Founes. The preliminary competitions for the annual contest for commencement appearance have been completed, and three contestants for each concerto have been selected by elimination. The adjudicators for the preliminary contests were Adolf Weidig, John Palmer, Karl Reckzeh, Theodora Sturkow-Ryder, Marx Oberndorfer and Mrs. Alice Butler.

### BUSH CONSERVATORY

Many prominent names appear on the list of summer school artist concerts. Arthur Middleton, American baritone, a recent acquisition to the conservatory faculty, will give a recital on Tuesday, July 1. Among the other noted artists who will be heard are Jan Chiapusso, pianist; Mae Graves Atkins, soprano; Richard Czerwony, violinist; Boza Oumiroff, baritone, and Ella Spravka, pianist, in joint recital; Nelli Gardini, John J. Blackmore, Raph Leo, Bruno Esbjörn, Glenn Drake, Ebba Sundstrom and R. Y. Smith. Many applications have been received for the eighteen free scholarships offered by the principal artist-teachers for the summer term, which begins June 25.

### GUNN SCHOOL OF MUSIC

Mr. and Mrs. Adolf Muhlmann gave a reception in honor of Mr. and Mrs. Willard Andelin, who came back from Germany after many years of study and successful activities, in their home on Farwell Avenue, last Sunday. Mr. Muhlmann is head of the vocal department of the Gunn School. Among the invited guests were Mr. and Mrs. Adolf Weidig, Mr. and Mrs. Isadore L. Buchhalter, Mr. and Mrs. Isaac Van Grove, Miss Lea Pick, Dr. and Mrs. Jacob Singer, Dr. and Mrs. Ben Breakstone, Mr. and Mrs. Alexander White, Mr. and Mrs. Charles Bender, Mr. and Mrs. J. B. Long, Mr. and Mrs. Fritz Metzger. Mr. Andelin, at the request of some of the guests, repeated some of the numbers of the program he had given in the Playhouse during the afternoon.

### ELLEN KINSMAN MANN STUDIO

The final Friday afternoon tea of the season was held in the studio this week, the singers who took part being Lorraine Bear, Katherine Longwell, Mrs. Hilda Bryant, Kathleen March, Genevieve Cadle, Louise Bowman and Helen Westfall. Six songs by Rosseter G. Cole were greatly enjoyed, and the composer was present as a guest. Louise Bowman, soprano, on April 13, sang two groups of songs at the Y. M. C. A. vesper services. Ethel Tilton, contralto, was soloist in "Death and Life" at the Saron Lutheran Church on Good Friday. Franklin Kidd, tenor, was the soloist for the Holy Week services held at the Y. M. C. A. Hotel.

### DE HORVATH STUDIOS

Cecile de Horvath, pianist, gave a recital in Grand Rapids, Mich., on April 9, and fulfilled a return engagement in Plainfield, N. J., on April 24. She gave a recital at Taylor University, Upland, Ind., on Feb. 12.

## CHICAGO SYMPHONY CONCLUDES SEASON

Ovations for Stock and His  
Players at Final Brace  
of Concerts

CHICAGO, April 26.—With the final notes of the "Tannhäuser" overture tonight, the thirty-third season of the Chicago Symphony came to an end. The final weekly brace of concerts in Orchestra Hall, Friday afternoon and tonight, brought ovations for Frederick Stock and the members of the orchestra.

The fourth symphony of Brahms and Debussy's "Iberia" tone-pictures gave contrasted beauty to the program, and the Wagner music was played with that broad, sweeping tone so characteristic of the Chicago Symphony.

Mr. Stock has always been noted for his spiritual readings of Brahms, but in the Fourth Symphony, in this brace of concerts, he surpassed his previous work. His mastery of orchestral proportions made the work one of transparent but richly colored beauty. The program of the concert contained also the third "Leonore" Overture of Beethoven and the "Ride of the Valkyries."

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## CHORUSES LEAD IN MUSIC OF THE WEEK

Field, Chamber of Commerce,  
Bell Telephone and Central  
Trust Forces Sing

CHICAGO, April 26.—This week seemed to be Choral Society Week in Chicago's musical calendar. Beginning with the Chamber of Commerce Glee Club concert on Monday night, the week brought appearances of the Marshall Field & Company Choral Society, the Armour Glee Club, and the combined choruses of the Bell Telephone Company.

The Marshall Field Chorus, under the efficient leadership of Thomas A. Pape, sang Max Bruch's "The Lay of the Bell," to an English translation of Schiller's text, accompanied by fifty-two members of the Chicago Symphony. The chorus did remarkably fine work, and it is possible to describe it only in words of praise. The mass tone was pleasing, and the several divisions of the choir when heard separately had the same satisfying quality. The discipline in shading was admirable, and the ensemble almost flawless.

Richard Crooks, tenor soloist, did beautiful work, considering the dreariness of the recitative music allotted to him, and Mina Hager, contralto, has never been in finer voice. Anna Burmeister, soprano, and Howard Preston, bass, were also soloists.

The Chicago Chamber of Commerce Glee Club dispensed itself with Bach and Brahms, in a concert in Orchestra Hall on Monday night and did the best work of the evening with this classical music. The tone was well balanced, solid and of good volume, and the choristers sang the music with dignity and nobility. These business men, under the musicianly and thorough conducting of Herbert E. Hyde, sang like professionals.

Irene Pavloska was guest of the evening. She has mastered the secret of concert-hall singing, and each song is not only a delicate bit of vocal art, but is also a dramatic fragment. Her voice was gloriously sweet and full, in the "Habanera" from "Carmen" and the solo part in a male choir version of Rossini's "Stabat Mater."

The Armour Glee Club gave its concert in Kimball Hall on Thursday night, conducted by Noble Cain, and assisted by Elsie Harthan Arendt, soprano, and Erwin Wallenborn, pianist and accompanist. The club is a male chorus. It

has improved greatly since last year, and the tone quality is more refined.

The annual concert of the Bell Telephone Women's Chorus and the Bell Telephone Male Chorus, Daniel Protheroe conducting, was given on Friday night in Orchestra Hall. Mary Fabian, soprano, was guest soloist. Mr. Protheroe has done a work of magic with these two choruses. They responded to his baton with amazing unity, and achieved a finesse of shading and a volume that stamp both ensembles as of high rank. In the difficult intricacies

of a Cossack song they achieved remarkably fine effects; and the women's chorus sang with clean, easily understood enunciation. Miss Fabian, both in her aria and in her songs, showed that she has gained in sweetness of voice. Every word was distinctly enunciated.

The male chorus of the Central Trust Company gave a program in Kimball Hall on Friday night, Elmer J. Crabbs conducting. The chorus is not a professional organization, but has been carefully trained. Anna Burmeister was an excellent soloist.

## Minneapolis Symphony and Visiting Soloists Aid in Greensboro Festival

GREENSBORO, N. C., April 26.—Greensboro's third annual festival was held here on April 24 and 25 at the National Theater, when three concerts were given, the Minneapolis Symphony playing at all three. Prominent visiting artists also took part in the festival and enthusiasm ran high, the series being regarded artistically, as one of the most successful yet held.

Thursday night's program was made up entirely of operatic numbers. With the exception of the first, a "Lohengrin" excerpt, which was conducted by Henri Verbrugghen, all numbers were conducted by Wade R. Brown, who headed the festival. The Greensboro Festival Chorus of 200 voices sang admirably choruses from "Lohengrin" and "Faust."

The soloists were Kathleen Hart Bibb, soprano; Kathryn Meisle, contralto; Paul Althouse, tenor; J. Foster Barnes, baritone, and Charles T. Tittman, bass. Miss Bibb's solos were "Elsa's Dream," "The Jewel Song"; Mr. Althouse sang "Salut demeure," from "Faust," and "Lohengrin's Narrative," and Mr. Tittman was heard in Mephistopheles' Serenade. All the soloists, who were warmly applauded, appeared with fine effect in the finale from the first act of "Lohengrin."

The final trio from "Faust" was also given. J. Foster Barnes sang the Duel Scene from "Faust" with Mr. Althouse and Mr. Tittman. The entire program aroused emphatic enthusiasm.

In the second concert, on Friday afternoon, the Minneapolis Symphony, under Mr. Verbrugghen's forceful and animated direction, played Beethoven's Fifth Symphony, the Overture from Weber's "Der Freischütz," Tchaikovsky's "Nutcracker," Suite and the Overture to "Tannhäuser," and in response to insistent applause repeated two numbers of the "Nutcracker" Suite. At the end of the concert the orchestra gave as an encore-piece Grainger's "Shepherd's Hey." Kathryn Meisle was soloist and sang "Amour veins aider," from "Samson et Dalila," and "Les Filles de Cadix." She was compelled to add two extras.

Cyrena Van Gordon was soloist at Friday night's concert, singing "Adieu, Forêts," from "Jeanne d'Arc," and "L'aborita Rivale," from "Aida." As an encore she sang "Brünnhilde's Battle Cry," from "Walküre," with fine effect. Mr. Verbrugghen led the orchestra in the Overture to "Phèdre," Tchaikovsky's Fourth Symphony, Saint-Saëns' "Le Rouet d'Omphale" and Liszt's "Les Préludes."

CHARLES TROXELL.

## Two Sections of Opera in Our Language Foundation Amalgamate

CHICAGO, April 28.—At a meeting of the National Officers and Illinois Committee of the Opera in our Language Foundation, Inc., on April 5, the following resolution was unanimously passed. "Due to the greatly increased activities of the above two organizations, be it resolved that the two be merged into one society, to retain all their purposes, but to reincorporate under the name of the American Opera Society of Chicago."

### Soprano and Bass Give Recital

CHICAGO, April 26.—Harriet Krauth, soprano, and Wilbert Klingberg, bass-baritone, gave a joint recital in Fine Arts Recital Hall on Thursday evening before an audience of good size. Mr. Klingberg in two songs by Purcell, one by Handel and "In Questa Tomba" by Beethoven, disclosed a robust, powerful voice of great profundity and bright in the upper register as well. In a group of Russian songs Miss Krauth revealed a good voice.

### Leon Sametini Marries

CHICAGO, April 26.—Leon Sametini, violinist and teacher, was married to Augustine Molinier on Monday, April 14, it was announced this week. For many years Mr. Sametini has been a teacher of violin in the Chicago Musical College and a noteworthy factor in the musical life of Chicago. He recently received his final papers as an American citizen.

### Philip Kaplan Gives Recital

CHICAGO, April 26.—An enjoyable piano recital was given by Philip Kaplan, pupil of Viola Cole-Audet, on Friday evening in Fine Arts Recital Hall. The program, which was very well played, included two Bach preludes and fugues, the Beethoven Sonata, Op. 90; six Chopin numbers and compositions by Ottensm, Dohnanyi and Theodora Troendle.

## CLEVELAND HEARS NINTH SYMPHONY

Given by Sokoloff Forces and  
Oberlin Singers—Choral  
Club Appears

By Florence M. Barhyte

CLEVELAND, April 26.—The Cleveland Orchestra, closing its sixth season, joined forces on April 24 with the Oberlin Musical Union, a chorus of 200 voices, and a quartet composed of Jeannette Vreeland, soprano; Mildred Bryars, contralto; Robert Quait, tenor, and Norman Jollif, baritone, in a fine performance of Beethoven's Ninth Symphony. Owing to the sudden illness of Nikolai Sokoloff less than a week previous to the performance, Arthur Shepherd conducted and achieved remarkably successful results. Beethoven's "Egmont" Overture was an effective opening number. This concert was the sixteenth program in the regular series of pairs in the symphony subscription list.

The Schumann Club, a choral organization under the leadership of Almeda C. Adams, gave a recital in the Statler ballroom on April 23 in a program of choruses with incidental solos. Frank MacNicoll, a young Scotch tenor, made his first public appearance, singing solo numbers. A group of Czechoslovakian songs, arranged by Deems Taylor for the Schumann Club of New York, was a unique feature of the program.

Lila Robeson was presented in concert on April 22 at the Hotel Statler under the auspices of the Business Women's Club. Walberg Brown, a violin student at the Cleveland Institute of Music, assisted Miss Robeson. This was his debut in Cleveland as a concert player. Mrs. Harry Goodbread accompanied Miss Robeson.

Practically the entire faculty of the Cleveland Institute of Music will go abroad to study during the coming summer. Although requests for summer courses have come from all over the country, the directors of the school have decided to forego a summer session this year in order that all the teachers may have ample rest and new ideas for next term. This will be the first time the teachers have left the school since it opened its doors.

The music appreciation lectures, which have been conducted by Ernest Bloch and Roger Sessions throughout the year, will continue for another month.

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# Milan Is Stirred by Promise of Boito's Roman Opera

[Continued from page 3]

Boito wrote several more or less effective and successful opera-libretti: one for his friend, Franco Faccio, "Amleto," which proved a failure, and the well-known and theatrical "Gioconda" for Ponchielli. His literary and musical judgment was highly appreciated by his fellow-musicians. Still, he often erred, as when trying to dissuade Puccini from composing "La Bohème," or when he wanted to persuade Verdi that *Falstaff's* famous little ditty in the second act, "Quand'ero paggio," would prove quite ineffective. Verdi fortunately insisted on leaving it in the score and Maurel had to repeat it five times at the première.

## Extraordinary Preparations

"Nerone" offers a unique case in musical history. It is not my task to tell what the few experts who have been in a position to look into the score think of it. If that which has been related to me is true, and it comes from very good sources indeed, it is not likely that we will hear "Nerone" at the Metropolitan. On the other hand, it is hardly conceivable that Toscanini would expose the memory of his dead friend to a complete failure.

The fact remains that the Scala needed a sensation, and as such Boito's "Nerone" surely is a first-class one! Boito finished only four of the five acts. The last one, with the conflagration of Rome, was not even begun by him, so that the opera will be given in four acts. With Toscanini as adviser, Tommasini of Rome took over the hard task of furnishing the instrumentation, which had been barely started by Boito. The latter was rather a poor hand at instrumentation, anyway.

In these circumstances, the performance will be of interest mainly because of the extraordinary *mise-en-scène*. The old La Scala lends itself splendidly to such a colossal production. I recollect having seen ballet performances ("Excelsior," "Amor" and "Sport") on its enormous stage, which is twice as deep as that of our Metropolitan, in which 2000 persons participated. For "Nerone" a whole staff of scholars, stage-managers, painters and costumers have been engaged for more than a year in the

most painstaking historical and artistic studies. It will be remarked, no doubt, when "Nerone" is produced, that seldom has an opera been staged with such historical faithfulness and lavishness of scenery and costumes. The total cost will reach two million lire.

## Charges Run High

Arturo Toscanini will be at the conductor's desk, of course. Gioacchino Forzano is responsible for the staging. Rovescalli and Rota of Milan have prepared a complete scenic reproduction of the Rome of Nero's time. The famous

Caramba was in charge of every detail of the costumes. Besides the human participants in this huge production, there will also appear many animals: horses, oxen, elephants, etc.

The cast will be as follows: *Nerone*, Aureliano Pertile; *Fanuel*, Carlo Galeffi; *Simon Mago*, Marcel Journet; *Rubria*, Louisa Bertana; *Tigellino*, Ezio Pinza; *Asteria*, Rosa Raisa. An opera named "Nerone" was produced at La Scala in 1797 under the auspices of the French Republic. The composer's name was Angelo Tarchi.

The prices for the Boito work are high

enough to make an impression even here. Opera in Italy is expensive. We must not forget that an orchestra seat at La Scala, inclusive of general admission, which in Italy is paid in addition to the cost of the seat, always amounts to \$10. The general admission for "Nerone" has been increased to 100 lire. The seats in the first fifteen orchestra rows are priced at 800 lire and the following rows at 600 and 400 lire. So we see that even at the actual Italian exchange a good orchestra seat for this great operatic event will cost about \$40 at the box office. Can you imagine what the speculators will ask for them? As for boxes, the most astonishingly fancy prices will have to be paid for "Nerone." I remember paying myself 300 lire for one box seat for the world première of "Falstaff," and that particular box contained ten seats.

I sincerely hope that Boito's much expected posthumous opera will prove not only a sensation, but an artistic success, too, and then we shall surely hear it at the Metropolitan. I never expected to live long enough to see the realization of that old musical legend, called Boito's "Nerone"! It often happens that historical personages and facts become "legends." In this case a legend becomes history.

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## "Nerone" Relates Dramatic Story of Emperor's Tyranny and Burning of Rome

THE action of Boito's "Nerone" begins toward the end of Nero's reign after his three most atrocious crimes. The first act finds *Nero* and *Simon Mago* on the Appian Way, traveling so that *Nero* may expiate his crime against *Agrippina* and appease her restless spirit. Crowds follow the emperor on his pilgrimage. The road is filled with dancing girls, soldiers and townspeople. Suddenly *Asteria* appears. She is obsessed with a terrible love for *Nero* and follows him everywhere. *Rubria* appears. She is the vestal virgin whom *Nero* violated on the altar steps, and each afternoon she leaves the temple and goes into the orchard to pray with the Christians. Their leader, *Fanuel*, who understands divine miracles, is in love with *Rubria* and she with him.

As *Nero* proceeds along the Appian Way, *Fanuel* appears, and *Simon Mago* attempts to bribe him with gold to sell him the secret of his supposed divinity, so that he may make good his boast that he is able to fly through the air. *Fanuel* is unmoved. Dawn breaks and the crowds on the Appian Way, dancing, singing and celebrating, shower *Nero* with blossoms.

Act II is in the temple of *Simon Mago*, where he has set a trap for *Nero*. *Asteria* is posed on the altar, immobile, like the statue of a goddess. *Nero* sees her and swears that by some miracle the goddess must become human. Furious, because his latest love is only a statue, he takes an iron rod and smashes right and left, breaking statues and vases. Standing in the debris, he orders that *Asteria* be thrown into the serpents' cage and that *Simon Mago* must show him that he can fly.

In the Christians' orchard, at the beginning of Act III, *Simon Mago* appears and again tries to buy from *Fanuel* the secret of his miracles. *Fanuel*, knowing that his fate is martyrdom, refuses. *Rubria* begs him for the sake of their love to give *Simon Mago* what he wants or he will bring forth the Prætorians and destroy him. To *Fanuel*, however, divine power is deeper than love, and he cannot sell. *Simon Mago* goes out to return with the Prætorians. *Fanuel* blesses the praying Christians in the orchard and goes with the soldiers. *Rubria* remains alone.

The first scene in Act IV is in the

Circus Maximus. It is crowded with people waiting to see the chariot races and the tortures of the Christians. *Gabrias*, a pupil of *Simon Mago*, tells his master that preparations have been made to set Rome afire at the moment when he is asked to fly. The attention of the people will be distracted, he hopes, and *Simon Mago* may escape. *Nero* arrives amid the cheering crowd. The martyrs pass by in procession, *Fanuel* at their head. Suddenly high up on the emperor's stand appears the veiled figure of a vestal virgin. She pleads for the lives of the Christians, her arms dramatically outstretched. The crowd is moved and shouts, "They are saved." But *Simon Mago* comes forward and betrays *Rubria*, the vestal, as a Christian. The sympathy of the crowd changes and she is flung into the arena with the other martyrs.

To distract the crowd and calm them with a new sensation, *Nero* commands *Simon* to demonstrate his ability to fly. *Simon* tries to escape, but the Prætorians force him, at the points of their spears, to the top of the outer wall. He leaps as the crowd notices flames in the distance. The fire is in progress. There is great confusion and panic in the circus. People run back and forth and the scene becomes blurred with smoke.

The second scene is in the Spalanam below the circus, a hall filled with corpses. *Asteria* enters with *Fanuel*, who has escaped in the excitement of the fire. *Rubria* lies dying and there is a dramatic emotional scene between the lovers, which provides the opportunity for the principal duet of the opera. *Rubria* dies, seeing visions of the Sea of Tiberius and the Saviour. *Asteria*, as she gently strews the flowers of the Appian Way over her body, murmurs, "Peace, Peace, Peace," the last words of the opera. A part of the roof falls in, but *Asteria* and *Fanuel* miraculously escape.

The opera, as it is to be produced, ends here, but the fifth act, which Boito planned and which is never to be given, has a far more dramatic ending. *Nero* is in his own theater, declaiming the part of *Orestes* in *Æschylus'* tragedy. As he recites, he becomes delirious and confuses himself with the character he is interpreting. He calls not on *Clytemnestra* but on *Agrippina*. His delirium frightens the audience and one by one the people disappear. *Asteria* alone remains. The flames and smoke of burning Rome are seen. *Nero* suddenly realizes where he is and begs her to save him. She answers simply, "Kill me," and when he does not respond, she changes her cry to "Kiss Me." *Nero* strikes his shield with his spear. Amid the uncanny echoes are heard the curses of the spectres who call for *Nero's* eternal damnation. The emperor tries to strike the shield again, but he drops, unconscious, to the floor, the stage darkens and ominous rumbles of thunder are heard as the curtain falls.



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# America a Land for Music Study

Carl Flesch Declares Field for Interpretative Art Is Overcrowded, and Nation Must Learn to Make Music as Well as to Listen—Will Conduct Master Class at Curtis Institute, Philadelphia, Next Season

(Portrait on front page)

THE future of music in America depends not so much on the work of the thousands of soloists now on tour here but on the teachers who are gradually

developing a body of talented students who are learning to understand music through playing it. Carl Flesch, violinist and teacher, is emphatic in asserting this view.

"For the foreign artist," Mr. Flesch

says, "the field in America is overcrowded. There are already more concerts than the country can absorb. The big opportunity for Europeans here is in teaching. Formerly, before the war, pupils came from America to study with the masters abroad. Now the situation is reversed. The teachers are coming to the students. It is very good for America because it means that great numbers of talented musicians who could not afford to go to Europe to study, can now work with the biggest teachers. In the field of the violin, for example, the world's biggest masters are here. The pioneer is, of course, Kneisel. To him is due most of the credit for developing an interest in violin playing in this country and for bringing forth the musical gifts of his American pupils. He is a great man. We studied with the same teacher, Grün, in Vienna. Then there is Léon Sametini, who has been doing excellent work at the Chicago Musical College, and César Thomson who is now at Ithaca, and Professor Auer, whom we all know. It is remarkable the work that is being done for the violin alone here now."

Carl Flesch, himself, is scarcely less known as a violin teacher than as a virtuoso artist. He has taught in some of the most famous conservatories of Europe, and, next year, will give a master class at the newly founded Curtis Institute in Philadelphia. Mr. Flesch made his first tour of America in 1913-14 and came back this year to prove that a decade and a war had not diminished his powers. He was received, on the tour which he has just completed, with even more enthusiasm and more extravagant praise than he won here ten years ago. The time that has passed since his last visit gives him a perspective on the musical situation in America and its changes, which those who have remained here have not been able to observe so clearly.

"It is a different country musically," he says, "from what it was ten years ago. Even then, of course, you had fine orchestras, but not so many of

them. It is amazing how well-balanced the orchestras are and how superbly they play. And not only the New York orchestras, but those in Philadelphia and Boston, Chicago and even in the smaller cities like Detroit and Cleveland and Cincinnati. But just as there was not enough music here ten years ago, there is too much now. America has not yet developed to the point where she can absorb all the concerts and recitals given each season. They were not produced by a need for them in the country. They are the result of peculiar circumstances abroad."

As the European situation becomes settled, music in America will return to a more normal basis, Mr. Flesch maintains. "It will not be next year," he says, "but the year after I think everything will be cleared up. The balance will be restored. America will have an excellent concert season but she will not be deluged with artists, as she is now. It is too much. There is no more room here for soloists, but there is for teachers. Young America is eager to study music and there is really a great amount of talent in this country. It must be developed. That should be the mission of all the artists and especially the teachers, who come over here from Europe."

## Preparing for Master Class

In preparation for his work as a teacher in America, Mr. Flesch has been supervising the translation of his book, "The Art of Violin Playing," which will be published here in the course of a month or two by Fischer. It was this book, a practical work with numerous illustrations and a graphic portrayal of Mr. Flesch's methods of violin teaching, which helped to make his reputation as a violin teacher abroad, and he hopes to use it here to introduce his system to his American pupils.

"It was difficult getting out an American edition," he explains, "It is a big book, you see, and in so delicate a matter as the explanation of violin technic, the translation must be minutely accurate. I have spent my last few weeks before sailing in going over the translation, in trying to see that no possible errors creep into the work. It is not, by any means, a theoretical guide, although it is, of course, based on established theories. It goes into the practical side of violin playing in great detail. It is a guide for me and for my students in the classes."

In his teaching work, Mr. Flesch will endeavor to demonstrate the truth of his theory that musical appreciation must come from within; that America must learn to play as well as to listen. So long as the country remains in the rôle of audience instead of artist, music will be a game. It becomes an earnest artistic effort when it goes deep into the consciousness of the country. That, Mr. Flesch believes, is what the music teachers are doing. They are developing not only a group of artists, but a discriminating musical public. They, even more than the artists who give concerts, are building up a musical nation.

## To Give Concerts in Europe

Leaving America at the end of an eminently successful season during which he has played with almost all the leading orchestras of the country and given many recitals in the different cities, he is going back to his public and his pupils in Europe.

"I expect, in the future," he says, "to spend half the year there and half here. I am leaving now for a vacation. During the fall I will teach and give concerts abroad and in January I will come back here to my American work."

Next winter, when he is teaching in Philadelphia, Mr. Flesch will not have much time for concerts. He will give a few, of course, but his activities will be limited to the cities on the eastern coast, unless he should be able to arrange a short tour after the school closes. He will play with the big orchestras in New York, Philadelphia and Boston and will go as far west as he can. He sincerely believes, however, that much as an artist may enjoy playing in public, the important thing in America today is teaching the young students not only how to play, but how to listen. Then, he says, and then only will America be able to take her place among the musical nations.

HENRIETTA MALKIEL.

Myra Hess, English pianist, achieved an outstanding success in her first Berlin recital, according to a cable received last week by her manager, Annie Friedberg. She was recalled many times and had to play eight encores before the audience would permit her to stop.

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Ethyl Hayden, Soprano

Ethyl Hayden, soprano, is bringing to a close the most successful season since her promising début several seasons ago, and is planning more extensive activities for next winter. She will be heard again next season in several cities in which she sang this year, notably, in Indianapolis, where she had a successful appearance as soloist in a concert

of the Männerchor. Miss Hayden was also heard in Boston, appearing in a joint recital with John Powell; as soloist with the Detroit Symphony and the Cleveland Orchestra; in two "Messiah" performances of the New York Oratorio Society, and in a series of engagements in her native State, Pennsylvania, singing in Newcastle, Washington, Franklin and other cities. She will be heard this month at the Mankato, Minn., Festival, as *Marguerite* in Gounod's "Faust." Although it has been no secret to her friends, it is not generally known that Miss Hayden was married last November to Louis Edlin, violinist, a member of the New York Trio. The two artists will spend the summer at Lake George, where Miss Hayden will continue her studies under Mme. Sembrich, with whom she has worked for several years.

**Boston Museum of Fine Arts Will  
Resume Free Concerts**

BOSTON, April 26.—The Museum of Fine Arts will renew its spring concerts without charge, the first of three being scheduled for May 2, when Agide Jacchia was to conduct an orchestral program. The Harvard Glee Club will sing on May 15 under the direction of Archibald Davison. In the final concert on May 23, the New England Conservatory Orchestra will play, with Wallace Goodrich conducting. The resumption of this free course is made possible through the generosity of the New England Conservatory.

W. J. P.

## CARL FLESCH

the eminent violinist and teacher, will resume his classes at the Curtis Institute of Music, Friday, January 2, 1925.

Mr. Flesch's classes are limited to twenty-seven students. Entrance examinations will be held Monday, December 29, 1924. Applications for admission received now.

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## New York Concerts and Recitals

[Continued from page 17]

the evening of April 22 by Frederic Dixon, pianist, and Marguerite Schuiling, dramatic soprano, with Ernest Davis, tenor, as guest artist.

Mr. Dixon began the program with MacDowell's "Sonata Tragica," following which Mr. Davis sang an old Italian

aria and "Sound an Alarm!" from Handel's "Judas Maccabeus," giving a ballad with English text as encore. Miss Schuiling then sang an aria from Mozart's "La Clemenza di Tito." Mr. Dixon played a group of Chopin numbers, Mr. Davis sang "Celeste Aida" with "Vesti la Giubba" as an encore and Miss Schuiling gave a song group by Strauss, Weingartner, Silberta, Seneca Pierce and Watts.

Mr. Dixon's playing was more interesting in his Chopin than in the sonata. The Ballade, Op. 38, was admirably given, and the artist was compelled to add three encores to the group. Mr. Davis exhibited some ringing high notes in all five of his numbers and was recalled many times. Miss Schuiling, who was to have been heard with the Wagnerian Opera Company, seems to have great possibilities, especially along operatic lines. The voice is a large one of fine quality and she handles it well. She showed also an agreeable variety of style. She is a singer whose career will bear watching. J. D.

### Mary Allen in Recital

Mary Allen, contralto, was heard in recital in Carnegie Chamber Music Hall on the evening of April 22. Miss Allen's program was an interesting one and interestingly arranged, beginning with a recitative and aria from Handel's "Julius Caesar," following which she sang a German group by Wolf, Strauss and Marx. The next group was by modern English composers, all the items of which were

marked "first time," but one at least, "O Dear, What Can the Matter Be" (arranged by Arnold Bax), has been heard in New York during the past winter. A Russian group by Gretchaninoff, Tchaikovsky and Stravinsky was interesting, particularly "The Holy Dew" of the last-named composer. The final group was of songs by American composers, including Carpenter, Barnett and Branscombe.

Miss Allen's voice is one of fine quality and is well produced. She differentiates cleverly the moods of her songs and her diction is above the average. The acoustics of the hall were not such as to bring out the best points of her singing, and it is hoped that she may be heard again under more favorable circumstances. Mr. Doane's accompaniments were of the excellence which one has come to expect of him. H. H. A.

### Loretto O'Connell

Loretto O'Connell, pianist, gave a recital at the Hotel McAlpin on Tuesday evening, April 22. In the Bach Chromatic Fantasia and Fugue, which opened the program, and in the Beethoven Thirty-two Variations in C Minor she demonstrated her technical facility, and later, in a group of six Chopin pieces, her lyricism. As a sort of postlude to a program of familiar masterpieces Miss O'Connell added Mischa Levitzki's "Gavotte," a very simple, melodious and old-fashioned dance, and Liszt's Twelfth Hungarian Rhapsody. M. G.

### A Youthful Pianist

George Bagrash, a lad of eleven years, pupil of David Zalish, appeared in a piano recital at Rumford Hall on the evening of April 22 and impressed a large audience by his promise. He played a long program with remarkable fluency, but of course with a good deal of immaturity, as might have been expected from one who has come forward too early for a public recital. Mozart's Sonata in F, a Scarlatti Pastorale, a Moment Musical of Schubert, two Chopin numbers and Liszt's Second Rhapsody formed part of a long program in which the lad revealed sufficient grasp of his music to justify further training. W. S. E.

### Imandt and Vaughan Play

Robert Imandt, violinist, and Clifford Vaughan, pianist, gave a joint recital in the auditorium of the Walden School on the evening of April 24. Mr. Imandt's part of the program included a Sonata in E Minor by Veracini, "Intrada" by Desplantes-Nachez, "Indian Dance" by Cecil Burleigh, "La Fontaine d'Arethuse" by Szymanowski and works by Joseph Noyon and Brahms; and Mr. Vaughan was heard in compositions of Chopin, Reger and Brahms and in a Prelude, Chorale and Fugue by Franck. Mr. Imandt played with sincerity and understanding. His tone is of good quality and his impassioned delivery carries conviction. His splendid rhythmic sense made the Gigue in the Sonata especially enjoyable. He was ably accompanied by Raymond Bauman. Mr. Vaughan disclosed a fine technical equipment and a well developed musical sense. He was especially happy in Reger's Caprice and Brahms' Rhapsodie, Op. 119. Both artists were heartily applauded by a good sized audience. The recital was given for the benefit of the Walden School Development Fund. H. C.

### Hold "Violin Contest"

Michael Banner, violinist, appeared in a recital and "violin contest" in Aeolian Hall on the evening of April 24. The "contest" portion of the program consisted in Mr. Banner's playing Sarasate's Spanish Dance No. 8, first on a Stradivarius and then repeating it on an excellent modern violin of American manufacture by Julius D. Horvath. Mr. Banner played the remainder of his program on the Horvath instrument, giving the Andante from the Mendelssohn Concerto, Wilhelmj's arrangement of the Schubert "Ave Maria," the Romanza from Wieniawski's Second Concerto, a Prelude by Massenet, Sarasate's "Zapateado" and Wilhelmj's arrangement of a Bach Air. Joseph Adler was the accompanist.

At the close of the recital, Mr. Horvath described in interesting fashion the ingredients used in making the old Italian violins which he had rediscovered.

[Continued on page 33]

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- ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, May 20; Columbus, Ohio, June 24.
- BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
- MRS. TRAVIS S. CRIMLAND, Memphis, Tenn., June 17, 1924; for information address, 5839 Palo Pinto St., Dallas.
- IDA GARDNER, 15 West Fifth St., Tulsa, Okla.
- CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal., June 30.
- GLADYS MARSALIS GLENN, Box 1188, Amarillo, Texas, July 28, 1924.
- MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.
- MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.
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Information and Booklet Upon Request



## Organ Programs Should Include Light Works as Well as Classics, Says Lemare

[Continued from page 4]

reluctantly. I was pleased by your performance of the several numbers on the program. When you played 'Tenting Tonight on the Old Camp Ground' I lost my self-control and sobbed. Never was I affected this way before in my life. I seemed to see our company's camp and my dear, dead comrades standing with bowed heads listening to the beautiful music of the angel choir. It was then that I found myself engaged in a struggle with feelings that threatened my exposure. I confess my feelings overcame me and I sobbed. My days are few in number and I may never hear you again, but I thank God that my grandchild persuaded me to attend the recital."

Edwin H. Lemare is a native of Ventnor, Isle of Wight. At the age of eight he began playing the services in the church where his father is still organist. At eleven he was awarded the John Goss scholarship for organ playing by the Royal College of Organists. At seventeen he was appointed organist and choirmaster of St. John's Church, Finsbury Park, London. His first appearance as a recital organist was at the Inventions Exhibition, London, in 1884. At the age of nineteen he was granted the degree of Fellow of the Royal College of Organists. Soon after this he went to Sheffield as organist of the parish church and Albert Hall, in which is the noted Cavaille-Coll organ. During his six years' residence in that city he played many hundreds of recitals in the north of England. He was then invited back to London to officiate as organist at Holy Trinity, Sloane Square. It was at this church that he inaugurated the weekly recitals which established him as the exponent of a new school of organ playing, in recognition of which the Royal Academy of Music made him an honorary Fellow, the highest honor in its power to confer. These recitals were afterward continued at St. Margaret's, Westminster, and aroused the keenest interest of the press and public. Here was given for the first time outside of Bayreuth the first act of "Parsifal" by Mr. Lemare's noted choir of sixty men and boys, the organist playing from the orchestral score. Felix Mottl,

the great Wagnerian conductor, said of the performance, "I would not have thought the organ capable of producing in such detail the effects of the full orchestra." So great was his success in his recitals and special choral performances at St. Margaret's that the fine old "Church of Parliament" was often referred to by the London press as a "Mecca of musicians."

Mr. Lemare first visited America in 1900. In 1901 he played 100 recitals in this country and Canada. The following year he was appointed organist and director of Music of the Carnegie Institute, Pittsburgh, where he remained nearly four years. Since then his services have been required the world over. He has been to Australia and New Zealand four times. In August, 1915, he made his twenty-sixth visit to America to give a series of 100 recitals at the Panama-Pacific International Exposition. These were so favorably received that he was engaged for twenty-one more recitals, lasting up to the closing day of the exposition. Being one of the acknowledged authorities on organ designing and construction, he was immediately offered a contract to superintend the rebuilding and revoicing of the great exposition organ to make it suitable for San Francisco's immense auditorium. At the conclusion of this work, April, 1917, Mayor Rolph created a position for him as city organist at a salary of \$10,000, which position he resigned on July 1, 1921, when he accepted the municipal post in Portland, Me.

Mr. Lemare's compositions and arrangements for the organ are known to every organist and innumerable churchgoers, and his writings on organ construction are accepted as those of an authority.

### Paul Whiteman's Band to Make Limited Tour

Announcement has just been made by F. C. Coppicus, proprietor of the Metropolitan Musical Bureau, that he has completed arrangements with Paul Whiteman for a limited tour of Mr. Whiteman and his orchestra, presenting their unique program, "An Experiment in American Music," which was given three times this season before sold-out houses, twice in Aeolian Hall and once in Carnegie Hall. The tour will open on May 12 and will take in all of the larger cities between New York and Chicago. Mr. Whiteman and his orchestra will have the assistance on this tour of George Gershwin and Zez Confrey, pianists, who will play their own works. The program will also include several numbers specially written for this organization by Victor Herbert. The tour will be under the exclusive and personal direction of Mr. Coppicus.

### Richard Hale to Sing in Europe

Richard Hale, American baritone, who sailed for Europe on the Canopic on April 16, will go directly to Milan, where he will prepare for his debut in opera. He will be heard later in recital in London, Paris and other cities and will appear in opera in various German theaters.

### Sundelius Applauded in Warren, Pa.

WARREN, PA., April 26.—Marie Sundelius, soprano of the Metropolitan Opera Company, was acclaimed in her recent appearance here. She achieved a distinct success in her program of American and Swedish songs and several operatic arias. She was applauded by a capacity audience and responded with many encores.

### Local Clubs Zealously Promote Music in St. John, Kan.

ST. JOHN, KAN., April 26.—St. John has two excellent musical organizations,

the Helianthos Music Club and the Harmony Music Club, which have done much to stimulate the progress of art in this center. Members of the Helianthos Club have won many prizes in musical contests in the town, county, and State; and both societies have achieved a great deal in promoting the cause of American music. The Helianthos Club recently gave an attractive program devoted to works by MacDowell. Mrs. Earl Lindauer, president, was in the chair. Mrs. Herbert Cornwell gave a short talk on music, with special reference to the work of MacDowell, and many members of the club took part in the program, which concluded with the singing of "To a Wild Rose" by all the members. Members of the Harmony Club also appeared lately in a very interesting program.

### Leginska to Play in London

Ethel Leginska, pianist, will give her first recital in England since her arrival in Europe, in Queen's Hall, London, on June 17, playing works of Liszt and Chopin. According to a letter, dated April 7, received by her American managers, Haensel & Jones, Mme. Leginska was on her way to Munich to conduct a symphony concert in that city. This summer, she will give piano recitals in Florence and Rome, and in cities of Holland, including Scheveningen.

### Duluth Greets Mabel Garrison

DULUTH, April 26.—Mabel Garrison, soprano, appeared in recital at the First M. E. Church recently and aroused enthusiasm by her singing of "Una voce," from "The Barber of Seville"; two songs by Josten, "Frühlingsnetz" and "Scheiden"; Gaines' "Roses in the Morning" and other numbers. Mr. Seimonn was at the piano. MRS. G. S. RICHARDS.

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## New York Concerts and Recitals

[Continued from page 31]

Mr. Banner played his program with style and finish, the Mendelssohn number being particularly fine. He was much applauded throughout the program. J. A. H.

### Benefit Concert Given

The annual concert for the benefit of the St. Andrews' One Cent Coffee Stands Society, founded by the late Clementia S. Lamadrid, enlisted the services of nine artists at Carnegie Hall on Thursday evening, April 24. Foremost in interest among the numbers given were several excerpts from the opera "The Rose of Destiny" by Celeste D. Heckscher, sung by Isolde Bernard, soprano, and Dorothea Edwards, with the composer at the piano. Mrs. Heckscher shows a facile lyric gift in the arias "The Rose May Crumble" and "Morning Dew" from her work. The program was opened with several organ numbers

played by Ellen Gordon Davis. J. M. Whittaker, tenor, sang the Aubade from "Roi d'Ys" and Donaudy's "O del Mio Amato Ben," with Hjalmar Bergh at the piano. Margaret Sittig, violinist, gave a fine performance of two movements from Vieuxtemps' Concert in D Minor, with F. V. Sittig as a capable accompanist. Clara Lambert, soprano, and John Heringa, bass, sang numbers, accompanied by Adrian Vanderbilt, who also played a solo piano group. Eben Rogers read works by Kipling and Doyle, and Kaisha Constantine gave two dances, with Eduardo Dino Anghinelli, composer, as piano accompanist.

G. B.

### Give Joint Recital

A joint recital by Abraham Znaida, tenor, and Israel Siekerka, violinist, was given in the Town Hall on the evening of April 24. The vocalist had been heard in a previous recital this season. His

voice shows considerable training and he is able to inject much feeling and emotional effect into his singing of folk-songs, particularly those in Russian and Yiddish. In his latest recital he sang also German and English songs, including several of his own compositions, with considerable effectiveness. Works by Tchaikovsky, Rachmaninoff and the late Mateo Bensman were applauded. The violinist played as his principal numbers Grieg's Sonata in C, Op. 45, and Sarasate's "Carmen" Fantasie, showing skill and interpretative gifts. The accompaniments for both artists were played by L. Berditchewsky. The audience was small but cordial. G. R.

### Charles Leech Gulick

Charles Leech Gulick, organist, was heard in recital on the new memorial organ in the Town Hall on the afternoon of April 25. Mr. Gulick's program embraced a wide range of music. Beginning with the C Minor Sonata of Mendelssohn, it included works by Reger, Bach, Franck, Dubois, Lefebvre-Wely, Mauro-Cottone, Stoughton, Bimboni, Yon, Woodruff, Landis, Lemare and

Faulkes. Of these, first performances were of Mauro-Cottone's "Sonata Appassionata," Yon's "Cristo Trionfante" and Norman Landis' "Desert Sunrise Song." Stoughton's "Eastern Idyl" and Frank Woodruff's "Prelude" were dedicated to Mr. Gulick. Mr. Gulick's playing was of high interest throughout the recital. His technique, both manual and pedal, is very deft and his registration brought out in a marked degree the individual characteristics of the composers whose works he featured. The Sonata was an especially fine piece of playing. J. A. H.

### Marian Anderson's Début

Marian Anderson, a young Negro contralto, revealed one of the most beautiful voices heard in many a moon at her début recital in the Town Hall on Friday evening of last week. Her voice has a large range—an easy two octaves—and is rich, full, well adjusted at the "breaks" and of exquisite color in its several registers. The highest register in particular is of a warm, luscious quality, even and smooth, while in the

[Continued on page 35]



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# Piano Works Head List of New Publications

By SYDNEY DALTON



SINCE representatives of what has scornfully been called "Tin-Pan Alley" have stormed the sacred strongholds of classicism and ultra-modernism and made terms with many who were previously their active opponents, it behooves the reviewer to fall in line, and cast more than a casual glance in the direction of anything that comes to his desk bearing the outward and visible signs of "jazz." Many compositions of more conservative title have, in the past, proved to be redolent of the indigenous growth; some have been more frank in their acknowledgment.

## An Example of Jazz, Plus Musicianship

Concert-goers who have been fortunate enough to hear those unusual artists, Guy Maier and Lee Pattison, in their two-piano recitals will remember with relish their playing of Edward Burlingame Hill's "Jazz Study." It is now available in print (G. Schirmer) and proves again, in the cold black and white of the engraver's art, to be a work of unusual fascination. It is a striking example of what jazz, plus musicianship, can accomplish. Its rhythm is irresistible, and it is clothed in melodic and harmonic adornments that are the work of a skilled musician. Jazz of this kind could win many "highbrow" converts.

## Paul Juon's Op. 77, for the Piano

Although comparatively few of Paul Juon's works have been published in this country, he is well known to pianists and piano teachers through his compositions for the instrument. His Opus 77, consisting of five pieces, has recently been issued here (Carl Fischer) under the editorship of Joseph Gahm, to whom it is dedicated. The numbers are severally entitled *Idylle*, *Capriccio*, *Canzona*, *Impromptu* and *Danse*. Probably their most outstanding characteristics are to be found in the rhythmic patterns which the composer employs. They are not involved—none of the pieces, in fact, is very difficult—but they are original and interesting and make excellent material for the pianist and the teacher alike. If they are not inspired in idea, at least they are never commonplace, and they show refinement and good taste.

## Two Movements from a Suite for Strings or Piano

The second and third movements from a Suite in E Flat, by Thomas Horace Evans (Brooklyn: Chandler-Ebel), have been received in the piano version. Works of this nature are generally more satisfactory in the original version—and presumably this suite was intended to be played by strings. As piano music, Mr. Evans' two movements have little of interest. The Intermezzo is of contrapuntal texture and the third movement consists of four dances: brief, undeveloped fragments whose themes are severely dry.

## Impressions for Piano by Trygve Torjussen

The first four of eight "Impressions" for piano, by Trygve Torjussen (Arthur P. Schmidt Co.), are of such quality that the remaining numbers of the set will be awaited with pleasant

anticipation. As piano music, *per se*, they are excellent, both in ideas and in execution, and there is an atmosphere, both sturdy and exotic, that is strongly Norwegian. Grieg might have written some of the passages in his Lyric Pieces, but the similarity is one of nationality, not of imitation. Mr. Torjussen's numbers are of about the same grade as the Lyric Pieces also and make ideal teaching material. Their individual titles are "Summer Musings," "Sleigh Drive," "Voices of the Morning" and "Voices of the Evening."

## The Piano Virtuoso's Daily Dozen

If Walter Camp were a teacher of piano instead of physical culture, he might have designed just such a set of technical exercises as André Benoist has achieved in his "Virtuoso's Daily Dozen" (Carl Fischer). Mr. Benoist's title is well chosen in that he has covered the problems of finger development as thoroughly as could be expected in so brief a space. Most of the exercises are based on a succession of diminished seventh chords and therefore require little effort of memory, but the difficulties of muscular control and independence of fingers are stressed. The book—of twelve pages—is well worth the attention of all piano teachers and pianists.

## Three Morceaux de Salon by L. Leslie Loth

As their title implies, L. Leslie Loth's "Three Morceaux de Salon" (G. Schirmer) are in light mood, best suited for the drawing-room or the studio and for the pianist who wishes primarily to entertain. Their titles are "Maytime," "Under the Willows" and "In the Sunset Glow." Students of the fourth grade will be able to negotiate their technical requirements. Tunefulness and a graceful rhythmic line are their chief assets. Curiously, in all three pieces the first phrase is constructed similarly: beginning with a two-bar motive, repeated. However, the three melodies differ in character.

## Piano Pieces by Beatrice Mary Hall and Eva Ruth Spalding

Such names as Beatrice Mary Hall and Eva Ruth Spalding possess the true Anglo-Saxon flavor, though their music and their publisher are alike French. The former is the composer of "Premier Livre de Fleurs" (Paris: Maurice Senart; New York: Fine Arts Importing Corporation), consisting of four brief numbers, severally entitled "Perce-neiges," "Giroflées," "Le mariage de Vallisnères" and "Pois de senteur." The ideas them-

selves and the manner of their treatment are distinctly French. The same is true of Eva Ruth Spalding's "Etude pour la main gauche," from the same press. In both instances it is well-made music and done somewhat in the manner of many of the present-day composers of France: rather cold and forbidding, but certainly different.

## A. Spalding Sets Poems by Herrick

Albert Spalding has turned for the moment from his excellent transcriptions for violin to give us some equally excellent songs of his own creation. He has found his inspiration in Robert Herrick, the delightful lyricist, whose "Hesperides" contains the four poems that Mr. Spalding has set. They are entitled "To Daffodils," "The Rock of Rubies," "Cherry-Ripe" and "Song to Musique" (G. Schirmer). Mr. Spalding shows himself to be a thorough and thoughtful musician, with a keen appreciation of the poetic values of Herrick's texts and the ability to translate them into appropriate music. He follows modern paths in his harmonies, but makes no effort to be complex or unintelligible. Nor does he, on the other hand, concede anything to the melodic line: it is part of the whole and is not intended to stand alone. If we were asked to choose between them, "Cherry-Ripe" and "Song to Musique" would be given first and second places because of their decided charm and originality. All are for medium voice.

## Two Songs from the South, by Anne Stratton

Admirers of Southern Negro dialect songs, and their name is legion, will find real pleasure in Anne Stratton's Two Songs from the South, entitled "Wash-Day" and "Plantation Ditty" (Boston Music Co.). Both of them possess melodic value, with just enough syncopation to establish their genesis. It is no easy matter to write simple songs of this genre. The temptation is to become involved and thereby lose the element of naïveté—an essential in good Negro music—or adopt the easy alternative of imitation or banality. Miss Stratton has successfully avoided all these pitfalls and gives us simple, singable, tuneful songs, with sufficient interest in the accompaniments to enhance the solo parts. Both songs are for high or medium voices.

## Devotional Songs for the Church Service

Louis Baker Phillips' "Lord, Thou Hast Been Our Dwelling Place," the text selected from the Ninetieth Psalm, is a welcome addition to the literature of sacred songs. It is published in two keys (Boosey & Co.) and is well written for the voice. The composer furnishes variety by alternating lyric and parlando styles effectively. J. Lamont Galbraith's "God of Israel" (Arthur P. Schmidt Co.) is put out in three keys and is written in a broad and

dignified style that should appeal to church soloists. It is above the average of sacred solos, and for this reason deserves to be heard.

## New Issues of Choruses for Women's Voices

A. Walter Kramer figures prominently in the recent issues of choruses for women's voices, with three original settings and two arrangements. The former are entitled "Neptune," written for the Beethoven Society of New York; "The Maiden in the Alder-Wood," for the St. Cecilia Ladies' Chorus of Winnipeg, Canada, and "When I Was Seventeen," dedicated to the St. Cecilia Club of New York. They all reflect Mr. Kramer's skill and musicianship, as do his arrangements of Giulia Recl's "Bergerette" and Antonio Guarineri's "Dearest Babe of Mine" (G. Ricordi & Co.). From the same press comes Florabel Blackwell's "Rest" and Erkki Melartin's "O Father." All these publications are worth the attention of conductors.

## Programs of the Schola Cantorum

Such conductors as Dr. Davison of the Harvard Glee Club, Victor Harris of the St. Cecilia Club and Kurt Schindler of the Schola Cantorum are collecting and editing choruses of the finest type and affording conductors an opportunity of studying many scores which are of the greatest benefit to them in their work. The latest Schola Cantorum publications, for mixed voices, are five a cappella numbers by Brahms, Op. 104 (G. Ricordi & Co.), entitled "Nachtwache," Nos. 1 and 2; "Letztes Glück," "Verlorene Jugend" and "Im Herbst." They are in four, five and six parts. Under separate cover there is another Brahms unaccompanied chorus, in four parts, entitled "Der Bucklichte Fiedler." For choruses that are capable of singing works of the highest order such material is unsurpassed.

In lighter style, but of real fascination, is H. T. Burleigh's "Nobody Knows de Trouble I've Seen," another Ricordi issue and for mixed voices. This is one of Mr. Burleigh's arrangements of Negro spirituals.

## Beethoven Arranged for Church Choirs

John Pattinson is responsible for several arrangements for church choirs, based on themes from Beethoven's Symphonies. For an Easter anthem, entitled "He Is Risen Forevermore" (Carl Fischer), he has used themes from the Fifth Symphony. A Festival Anthem, entitled "Make a Joyful Noise," is arranged from the Ninth. "Divine Great Love" is another arrangement of Beethoven that is well adapted for the church service. Yet another number in the Fischer Choir Music Edition is Bach's beautiful aria, "Bist du bei Mir," published for male quartet or chorus, with the editorial aid of Carl F. Pfatteicher.

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## New York Concert Events

[Continued from page 33]

deep regions below the staff the voice has the true resonant and slightly reedy contralto timbre.

Miss Anderson uses this fine vocal organ with some skill, but she is not yet quite mature enough either technically or musically to make the most of its possibilities. The delicate sentiment of Strauss' "Morgen" is still a little beyond her reach, although she sang that lyric masterpiece with a charming simplicity and restraint. Incidentally, Miss Anderson sings everything simply, with refinement and poise. Hers is a most pleasant personality. When she learns to infuse more fire and abandon into her interpretations, her art will gain immensely in human appeal. At present she shows splendid promise, and with careful and expert guidance should go very far.

Her program was, on the whole, an admirable one. It opened with the familiar "Largo" of Handel (with organ accompaniment), which was followed by two old Italian numbers by Scarlatti and Pergolesi. In these and in the following group of lieder by Strauss, Brahms and Schubert, Miss Anderson's Italian and German diction was capital. For her third number she sang the "O! Mio Fernando" aria from "Favorita," revealing some glorious upper tones and a fair degree of flexibility. She would be well advised, however, to leave such rubbish alone. Other pieces on her program were by Dvorak, Rimsky-Korsakoff, Rachmaninoff, J. Rosamund Johnson, Coleridge-Taylor, Harry Burleigh, Dooty, Becker and Quilter. William Leonard King was her assistant at the piano and organ.

An audience, unfortunately much smaller than it should have been, applauded her with zest. B. R.

## Mr. Ludlow's Second Recital

Godfrey Ludlow's second New York recital within the space of a few weeks drew a good sized and cordial audience

to Aeolian Hall on Friday evening of last week. There is good reason to prophesy that this young Australian violinist will become a popular artist in this country, for he commands a full, warm and pure tone and plays with admirable technical facility. Mr. Ludlow showed much initiative by building a program for last week's recital which held many unfamiliar pieces. Among the latter, the most important was an agreeable and melodious Sonata in A Major by Ippolitoff-Ivanoff, whom Americans know chiefly as the author of four symphonic "Caucasian Sketches."

Other local "first-times" were an Andantino by Hasse, a Lament by Davies, a Prayer by Garratt (these last three given with organ accompaniment by Clarence Dickinson), an Irish Air by O'Connor-Morris, an Allegro Giocoso by Handel-Harty, a "Tango Serenade" by Simon arranged by Mr. Ludlow, "Will o' the Wisp" by Reeve and a Corelli-Kreisler Theme and Variations. John Ireland's Sonata in A Minor, which opened the program, completed the list. There were brilliance and tonal charm in Mr. Ludlow's playing of these varied items, and he was warmly applauded after each. His accompanist, Guy Vincent Marriner, discharged his duties skillfully. A. T.

## Junior Orchestra Plays

Louis J. Cornu's Junior Orchestra competed successfully with the bland spring weather on Sunday afternoon, attracting a large audience to Aeolian Hall. The program described the concert as the ninth of this organization, which is juvenile only in the string sections. The leader, Mr. Cornu, is a violin teacher of this city. He chose an ambitious program for his charges, comprising Mendelssohn's "Ruy Blas" Overture, Beethoven's First Symphony, brief items by Tchaikovsky, Grieg and Chaminade, and Tchaikovsky's "Italian Caprice." The playing, while spirited, was not of a kind to invite critical discussion. Clementine Chappel, a young violinist, played two solos and was en- B. R.

## Novello-Davies Choir in Début

A first concert by the recently organized Novello-Davies Artists' Choir was given at the Town Hall last Sunday evening, with Rafaelo Diaz, tenor of the Metropolitan, as soloist. The choir of some sixty-five vocalists under the leadership of Mme. Clara Novello-Davies impressed by the excellence of some of its individual vocal material. The audition committee, according to announcement was composed of a half-dozen distinguished musicians, and they had done the work of selection well.

The program was opened with Handel's "Hallelujah" Chorus, which was sufficiently familiar to make a strong appeal to the auditors, as stirringly sung on this occasion. Later came numbers for the mixed chorus, Bishop's "Now Tramp o'er Moss and Fell" and O'Hara's "There Is No Death," arousing so much approbation that they were repeated. The choir proved to be rather well balanced, excellent in the volume and quality of its tone, though in so short a period of training the greatest subtleties of interpretation were naturally not to be expected. The singing by the male members alone of numbers by Brahms, Adam and Taylor aroused genuine admiration for the fine voice material, particularly among the tenors. The women also sang well numbers by Elgar and Kramer.

Mr. Diaz gave his familiar richness and poignancy of delivery to arias from "L'Elisir d'Amore" and "Roméo et Juliette," a group of colorful Spanish folk-songs arranged by Schindler, and numbers by Franz, Townsend, Osgood and Hageman. The conductor of the chorus was recalled frequently during the concert and presented with handsome flowers. The accompanists for the program were Dorothy Bedford, pianist, and Richard Keyes Biggs, organist, the latter also playing a solo. R. M. K.

## Trio Ragini in Dance and Song

Ragini Devi, Arjun Govind and Sarat Lahiri brought a program of Hindu music to the Booth Theater on Sunday evening, April 27. Establishing an atmosphere with incense, soft light and exotic costumes, they justified it by the uncanny beauty of their music and the supple grace of their dances.

Miss Devi has a simplicity and poetry of movement and a charm of manner that immediately captures her audience. Her voice is small, but sweet and flexible, and she is an excellent mime. In a series of songs of varied moods and

seasons she was delightful, and her dances were naïve and spirited. In a simple ballad of a kite and its string she demonstrated her versatility, and in a bow and arrow dance in which she wore a fantastic mask she was mischievous and captivating.

Mr. Govind played the Sitar, a complicated sort of guitar, and the Tabla, a set of drums, and sang with a fine clear voice and a sense of the dramatic. Mr. Lahiri explained to the audience the time and general scheme of Hindu music, from its habitual use of quarter and even eighth tone-intervals to its strange beat and unusual scale. He also performed on the Esraj, a string instrument played with a bow, which produces a tone that is high but strangely enough not grating.

## Goutmanovitch Heard Again

The second recital of the season by Jacques Goutmanovitch, violinist, at Aeolian Hall last Sunday evening, again revealed the young artist as a capable performer. He has a sweet and vibrant tone, played on this occasion incisively and with fine regard for the pitch and showed also considerable musicianship. The program included a comparative novelty in Gabriel Fauré's Sonata, Op. 13, an engaging work, rhythmically piquant and compelling and with some delightful harmonic effects of not unduly radical type. Particularly in the Allegro Vivace movement did the performer score with skilled and effective bowing. Harry Kaufman at the piano aided materially in making this number a success. Later groups included Mozart's Concert in E Flat Major, on the whole well played, though Mr. Goutmanovitch has not entirely perfected his technical equipment. The audience enthusiastically applauded the other numbers and extras were conceded. R. M. K.

## Florence McGuinness

Florence McGuinness, coloratura soprano, who hails from Worcester, Mass., made her New York debut in the National Theater on the evening of April 27, assisted by Beatrice Weller, harpist, and Raymond Ellery Williams, flautist,

with Jessie Vose at the piano. Miss McGuinness opened her program with the aria from "The Pearl of Brazil" and was later heard in two song groups by Chadwick, Moore, Benedict, Macmurrough, Seiler and Motloy, and ended with the Proch Variations. Miss Weller played solos by Hasselmans, Salzedo, Chopin and Saint-Saëns.

Miss McGuinness' voice is an unusually lovely one. It "lies high," as the saying goes, and is fluent in scale passages. As yet, however, it does not seem to be developed to its limit of capability either in the matter of volume or color, though this was, perhaps, the result of a not particularly interesting program. J. A. H.

## Recital at Belmont Theater

Angna Enters, dancer; Dorothe Bigelow, soprano, and Helen Jeffrey, violinist, gave an entertaining program, with the assistance of Carroll Hollister as accompanist, at the Belmont Theater on Sunday evening, and found the large audience in thoroughly responsive mood. Miss Enters proved herself a clever artist in a series of pantomime sketches, among which "Feline," portrayed to music by Debussy, and a Promenade, illustrating the graphic play of feature of a holiday-maker petulant at being kept waiting for her companion, were notable. She was warmly applauded also for her interpretation of a Waltz from "Rosenkavalier." Miss Bigelow sang a number of Debussy songs with temperament, and Miss Jeffrey was acclaimed in several violin solos, including a graceful fragment, "Le Songe," composed by Miss Bigelow. P. J. N.



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# From Ocean to Ocean

DULUTH, MINN.—Josephine Carey has been unanimously elected president of the Matinée Musicale to succeed Mrs. Elmer F. Blue, who retired.

SIoux CITY, IOWA.—Ethel Thompson of the faculty of the Morningside Conservatory gave an attractive piano recital lately at Grace Church.

WINNIPEG, CAN.—Organ recitals have been given during the Lenten season in St. Luke's Anglican Church by Hugh Ross, Herbert Sadler, John J. Weatherseed, John Hartley, and Fred M. Gee. Arthur Egerton gave an organ recital in All Saints' Church lately.

KANSAS CITY, MO.—Anna Foster, pianist, assisted by Mrs. Leon Hinkle, soprano, was heard recently in a program of compositions by Bach, Schumann, Liszt, Borodin, Debussy, Ganz, Chopin and MacDowell, at her home studio.

RICHMOND, IND.—Florence Cole-Talbert, soprano, and T. T. Taylor, pianist, of Chicago, gave a program before a large audience recently in the A. M. E. Church and were repeatedly recalled. The concert was given under the auspices of the choir organization of the church.

TERRE HAUTE, IND.—The Woman's Music Club presented Eugenia Hubbard Nixon, pianist, in recital lately. The young artist, a former resident of this city who received her training here, played brilliantly, and was warmly applauded by a large audience.

PORTLAND, ORE.—Erna Cavelle, soprano, and Mary Cameron, pianist, gave an artistic program lately for the Portland District of the Music Teachers' As-

sociation. Miss Cavelle's numbers included "Elsa's Dream" from "Lohengrin," and Miss Cameron played numbers by Debussy, Grainger, and de Séverac.

WICHITA, KAN.—The following pupils of the violin class of Mount Carmel Conservatory appeared in recital lately: Florence Gosch, Victoria Huffner, Thelma Carr, Evelyn Conolly, Pauline Ackerman, Eleanor Gosch, Jennie McCandless, Florence Dennison, Katherine Kenny, Pauline Houston, Monica Mullen, Margaret Donahue and Matilda Gaume.

EASTON, PA.—Stainer's "Crucifixion" was admirably sung recently in the Colton Memorial Chapel, by a chorus of sixteen voices, under the leadership of Thomas Yerger, organist of Lafayette College.—In a pupils' recital given lately at the Hay School of Music the orchestra was composed of children from 8 to 14 years of age.

BANGOR, ME.—At the annual meeting of the Schumann Club, held at the home of Josephine Wiggins, the following officers were elected: Mrs. Henry F. Drummond, president; Mrs. George T. Bowden, vice-president; Josephine Wiggins, recording secretary and treasurer; Ruth Newcomb, corresponding secretary, and Mrs. Wilbur H. Hyler, press committee.

PALO ALTO, CAL.—A program of French numbers was given before the Fortnightly Club at Orchard House by Ruth May Friend, soprano; Helen Snyder and Louise Mahan, pianists, and Mrs. Baxter and Ruth Rich, violinists. Julia Sears, soprano; Virginia Mattice, pianist; Dorothy Pasmore, cellist, and Suzanne Pasmore, accompanist, gave another of the club's programs.

KANSAS CITY, MO.—Martha Jane Reynolds, soprano, was presented recently at the Jack O'Lantern by her teacher Evaline Hartley, who played accompaniments for the young singer. The assisting artists were Marjorie Standart and Mrs. Streeter Blair.—Mary Witters' pupil, Mabel Katherine Wood, was heard at All Souls' Church in a piano recital, assisted by Harriet Friedman, pupil of Ottley Cranston.

KANSAS CITY, MO.—A costume-recital was given lately by pupils of Marjorie Rose Ryan and Edoardo Sacerdote at All Souls' Church.—Three pupils of Forrest Schulz, head of the violin department of Horner Institute, won prizes at a recent contest held in Lexington, Mo., under the Missouri Federation of Music Club's supervision. A fourth, a pupil of Beulah Marty, also a teacher of the Horner Institute, was another successful contestant.

SMITHS' GROVE, KY.—The Choir of the Presbyterian Church gave the cantata, "From Cross to Crown" by Fred W. Peace, on the evening of Easter Sunday. The soloists were Mrs. E. Beeler, Mrs. W. H. Middleton and Aileen Ewing, sopranos; Mrs. James Witherpoon, contralto; Dr. Joe B. Helm, tenor, and Lester Wright and James Mitchell, basses. The pianist was Lucile Hendricks, and Virginia Beck-Helm acted as conductor and organist.

PORTLAND, ORE.—The soloists at a recent concert given by the Canadian War Veterans were E. Maldwyn Evans, Edith Collais Evans, A. E. Jones, Herman Hafner, and Helen Harper. The accompanists were Mrs. Chester Robins, Maud Jones and Mary Bullock. A program was given for the summer camp

fund of B'nai B'rith, by Mrs. Henry Metzger, soprano; Kathryn Cryslar Street, contralto; Ella Connell Jesse and Susie Michael, pianists, and Sylvia Weinstein, violinist, with Gordon Soule, as accompanist.

PALO ALTO, CAL.—Alice Mansfield, soprano; Carl Sotter, tenor; Alexander Lisitin, baritone; Ruth Clark, violinist; Georgia Foster, John Ribbe and Margaret Zimmerli, pianists, and the San Francisco Trio, comprising Elsie Cook Hughes, pianist; William Larala, violinist, and William Dehe, cellist, were the artists appearing recently in the Community House concerts. A recital by pupils of various local music teachers also formed one of the programs.—The violin pupils of Mrs. Arthur Wagner of Palo Alto were heard lately in recital.

DANVILLE, IND.—Dudley Buck's cantata "Christ the Victor" was sung by members of the vocal department and the chorus of the Central Normal College recently under the baton of B. R. Guevchenian, who also sang the tenor solos. The other soloists were Miss Chamness, soprano; Miss Howell and Miss Dalrymple, contraltos, and Rev. Mr. Longwell and Mr. Zimmerman, baritones. Mrs. Guevchenian played the piano accompaniments. In a miscellaneous program Mrs. Aura J. Ageton sang a solo.—A piano recital was recently given at Central Normal College by Edna D. Guevchenian, assisted by the College Orchestra.

ALBANY, N. Y.—John Cowgill, Jr., sixteen years old, gave a piano recital recently at the Historical Society auditorium, the first of a series of musical events in observance of the twenty-fifth anniversary of the Mason Piano School, of which J. Austin Springer is director. The young pianist played Chopin, Liszt, Mendelssohn and MacDowell numbers, and, with Mr. Springer at the second piano, a Fantasy on themes from "Tannhäuser."—A musicale was given at the Colony Plaza, under the direction of Mrs. Carl W. Haefner, for the benefit of National Music Week observance in Albany. The soloists were Beatrice Wheeler Harpham, mezzo-soprano; Earl Hummel, violinist, and Mary Ades, pianist.

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# People and Events in New York's Week

## ORGANIZE DANCERS' GUILD

New Society's Aim Is to Popularize Dances—Plans Spring Season

A Dancers' Guild, which is to include professional dancers in concert, musical comedy and other productions in the United States, is being formed for the purpose of popularizing new dances and dancers and to encourage the writing of dance music. It is planned to give a series of dances in New York each year and to put on special matinées and regular dance programs during the season.

The committee which is in charge of the organization includes the names of many well-known dancers and patrons of the dance and is made up of the following: John Murray Anderson, Marguerite A. Barker, Stella Block, Dorsha, Margaret Graham, Dixie Hines, Michio Itow, Ingeborg, La Sylphe, Martha Lorber, Irene, Miriam and Phyllis Marmeim, Doris Niles, Florence O'Denishawn, Ruth Page, Margaret Petit, Roshanara, Margaret Severn and Myra Jane Wilcoxon. A spring season of two weeks, during which all the members will take part, is announced for this month.

### Eva E. Frisbie Gives Lectures

Eva E. Frisbie gave talks on sight-singing and ear-training in her Carnegie Hall studio on the afternoons of April 10 and 15. Miss Frisbie presented her subjects from both the esthetic and practical viewpoints, stressing the value of the subjects to the student. She was heard by an appreciative audience of good size.

### Klamroth Singers Heard in Concert

Several artists from the studios of Wilfried Klamroth have been heard recently with outstanding success. Adele Parkhurst sang twice in Poughkeepsie recently, once at Vassar College and at the Dutchess County Musical Association. Aslaug Lie Eide, a singer who came from Norway a year ago to study

with Mr. Klamroth, was acclaimed in a recent appearance before the Norwegian Club in Brooklyn. Another singer, Elsa Toennies, has been heard on various occasions with marked success. She appeared with the Schumann Club of Brooklyn on April 16 and on the following day sang in Woodhaven, L. I. On April 23 she took part in the concert of the King's Daughters of Brooklyn. All three singers will appear in the program that will be given by artists from the Klamroth Studios in Aeolian Hall on the evening of May 7.

### Matinée Musical Club Presents Artists

The April meeting of the Matinée Musical Club, Rosalie Heller Klein, president, was held at the home of Ethel Parks on the evening of April 21. The program included piano solos by Mathilde Harding, cello numbers by Genevieve Hughel and operatic numbers by Miss Price, May Barron, Anna Hamlin and Giuseppe Leone. The program was heard by about seventy members and guests. The plans of the club for next season include a series of morning musicales at the Hotel Ambassador, at which prominent artists will appear. The club will also seek to introduce superior unknown talent. A Music Week program will be given at the home of Mme. Parks on May 8.

### Leaderless Orchestra at Rialto

The Overture to Glinka's "Russlan and Ludmilla" was played this week by the Rialto Orchestra, which celebrated its eighth anniversary by appearing without a conductor. Raymond S. Baird, eight-year-old prodigy, was the leader for two weeks previous. Another feature of the program was a Dutch Dance by Lorelei Kendler and Nella Hillhouse, with settings by John Wenger. The Ritz Male Quartet, singing Fauré's "The Palms," headed the program at the Rivoli. Other numbers were by Miriam Lax, who sang Gounod's Ave Maria, and the orchestra, under the alternate leadership of Irvin Talbot and Emanuel Baer.

## Summer Tour of West to Cap Active Season of Mr. and Mrs. Fuson



Ethel Wright Fuson, Contralto, and Thomas Fuson, Tenor

Two artists whose activities will be practically continuous throughout the summer are Ethel Wright, contralto, and Thomas Fuson, tenor, in private life Mr. and Mrs. Fuson. Although they are just completing their fourth season in New York, they have been heard in many important engagements, and are planning a tour for August that will carry them through the States of Iowa, Nebraska, Kansas and Colorado. Besides appearing in many concerts, they have been heard as soloists in oratorio, to which they have given special study. Last December they were engaged three times for performances of "Messiah" and also sang in Gounod's "Messe Solennelle" and Bach's "Christmas" Oratorio and several smaller works, besides giving eight concerts in various cities. Among recent engagements was an appearance with the Southampton Choral Society in Shepard's "The Sermon on the Mount," and in a recital with the New York Oratorio Quartet in the same city.

For the last several years Mr. and Mrs. Fuson have studied with the same teachers and have acquired an ideal blend of voice that has brought them marked success in duet singing, which they make an important feature of their concerts. Since locating in New York, they have established their own booking facilities and have depended upon their business acumen and their ability to please their audiences for their progress in the musical world.

Miss Wright, a native of Wisconsin, is a graduate of Northwestern University, and while still a student was engaged to appear at the North Shore Festival in Evanston. Mr. Fuson was born in Nebraska, and studied music in Lindsborg, Kan., and in Kansas City before coming to New York.

### Grace Kerns Leaves for Nova Scotia

Grace Kerns, soprano, has left New York for Nova Scotia, where she will be heard in a series of engagements. She will give three recitals in Halifax and appear in two concerts in Truro. Miss Kerns was soloist in a recent performance of Bach's "St. Matthew Passion" at St. Bartholomew's Church in New York.

### Randegger Ends Recital Series

G. Aldo Randegger, pianist and composer, gave the last in the series of concerts under the auspices of the Board of Education at the Washington Irving High School on the evening of April 24. The program dealt with the lives and works of the Romantic composers. Each of the several concerts has been attended by a large audience which showed hearty appreciation of the pianist's work.

### Oratorio Society to Give Five Works

A season of five concerts is announced for the Oratorio Society of New York for 1924-25. The works in the order in which they will take place are "Te Deum and Jubilate" by Purcell, Brahms' Re-

quiem, two performances of "Messiah," César Franck's "The Beatitudes" and Mendelssohn's "Elijah." This will provide the fullest schedule that has been adopted by the society in many years. Albert Stoessel will continue as conductor.

## HEAR SCOTT COMPOSITIONS

Well-Known Artists Present Works of Popular Composer

John Prindle Scott presented a program of his works at the home of the Misses Erskine on the evening of April 23. He had the assistance of Adele Rankin, soprano; Marguerite Potter, contralto; Evelyn Smith, pianist; Joseph Matthieu, tenor, and Walker Chamberlain, baritone. The program included "The Voice in the Wilderness," "John o' Dreams" and "Young Alan, the Piper," sung with warmth of tone and feeling by Miss Potter, and "The Revelation," "My True Love Lies Asleep," "Repent Ye!" "The Maid of Japan," "Romeo in Georgia" and Mr. Scott's first published composition, "The Secret," delivered in excellent style by Mr. Matthieu. Mr. Chamberlain sang "The Trumpet Shall Sound," "Green," "To an Old Love" and "The Old Road" with discriminating taste, and Miss Rankin delivered some scintillating coloratura passages in "Holiday" and "April Time." She was also heard in "The Wind's in the South" and "The False Prophet." Miss Smith played three quaint Irish Sketches with refinement and delicacy.

Mr. Scott's work is melodious and charming and his songs never lack interest. The numbers were well arranged to bring out the best qualities of each song and met with the approval of an audience that completely filled the large reception rooms.

H. J.

### Carmen Reuben Active in Concert

Carmen Reuben, mezzo-soprano, appeared in the first of a series of spring concerts, which will keep her occupied until well into the summer, at the home of Mrs. E. K. Fradkin in Montclair, N. J., on April 25. Concerts on April 30 and on May 1 were scheduled for Meriden and Wallingford, Conn., respectively, appearing on each occasion with Dorsey Whittington and Charles King, pianists. Miss Reuben will give a concert in the auditorium of the Ethical Culture Institute in New York on May 7 and on May 26 will appear as soloist with the Woodstock Choral Society in Woodstock, N. Y. She will be soloist at the commencement exercises at Miss Searing's School in Morristown, N. J., on June 4 and on July 5 will give a recital in Woodstock, N. Y.

### Guilmant School to Observe Anniversary

The Guilmant Organ School will celebrate its twenty-fifth anniversary in a program at the First Presbyterian Church, under the direction of Dr. William C. Carl, on the evening of June 2. Louis C. Odell began a course of lectures on organ construction before the students on April 30. A visit to the Odell Organ Works will follow at the conclusion of the course.

### Gustafson to Sing in Ohio

William Gustafson, bass of the Metropolitan, who will be heard in outdoor performances of opera in New York this summer, will sing the rôle of Mephistopheles in a concert version of Gounod's "Faust" in Wooster, Ohio, on May 6. Mr. Gustafson declined an offer to appear in Italian opera in Baden Baden this summer to sing in opera and concert in his native land. He is under the direction of Evelyn Hopper.

### Engagements for Frank Kneeland

Frank Kneeland, baritone, who recently severed his connections with the Boston Music Company to devote his entire time to concert work, was heard in two performances of "The Crucifixion," during the Easter season, once at St. Luke's Church in Forest Hills, and again at the First Methodist Church in East Orange. As a result he has been engaged to sing in cantatas at both churches. He will be heard shortly in Gaul's "Holy City" at St. Luke's.

[N. Y. News continued on page 38]

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Edited and compiled by

John C. Freund

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## People and Events in New York's Week

[Continued from page 37]

### PLAYS FOR ORGANISTS

#### Mauro-Cottone Gives Morning Recital at Capitol Theater

Dr. Melchiorre Mauro-Cottone, chief organist of the Capitol Theater, gave a recital before some 1000 organists, representing the membership of the National Association of Organists and the American Guild of Organists, at the Capitol Theater on the morning of April 23. The program, which was under the auspices of the Society of Theater Organists, included works of Bach, Bossi, Henselt, Scarlatti, Bonnet, a new work by H. M. Dunham of the Boston Conservatory of Music, three of the organists' own compositions, which were sung a cappella by a choir of singers from the Schola Cantorum, and a first performance of Mendelssohn's Sonata in F. Minor arranged for solos and a chorus of mixed voices. The recital was broadcast from radio station WEA.

#### Association of Music School Settlements Honor Ernest Urchs

At the last business meeting of the season of the Association of Music School Settlements, Ernest Urchs of Steinway & Sons, was presented with an engrossed testimonial on parchment expressing the appreciation of the committee of Mr. Urchs' cooperation in the concerts given by the Association in Carnegie Hall during the past winter. The testimonial was as follows:

"The Presidents of the Schools comprising the Association of Music School Settlements together with the Concert Committee hereby extend their most hearty thanks and appreciation to Ernest Urchs for his most generous cooperation in Concerts at Carnegie Hall in the season of 1923-24." The following appended their signatures: Mrs. Donn Barber, Mrs. George Dearborn, Mrs. Alex Marcuse, Mrs. Frank B. Rowell, Mrs. Hy. L. Cammann, Mrs. Arthur Curtis James and Mrs. Benjamin Prince, presidents; Harry Harkness Flagler, Clarence H. Mackay, Otto H. Kahn, Ernest Urchs and Hugh H. McGee, concert committee, Kendall K. Mussey, chairman.

#### Walter Mills Heard in Concert

Walter Mills, baritone, has been heard in two important engagements recently. He appeared in a concert with Annie Schmelz, soprano, and Mrs. E. Lee Trinkle, wife of the Governor of Virginia, in the Jefferson Gymnasium of William and Mary College, Williamsburg, Va., on April 17. He sang two groups of songs and several duets with Mrs. Schmelz, who is his pupil. On April 23 Mr. Mills gave a concert in the Horace Mann Auditorium under the auspices of the Institute of Arts and Sciences of Columbia University, New York, singing songs in Italian, French, German and English. Milne Charnley was the accompanist on both occasions.

#### Flora Adler Plays at Anniversary Celebration

Flora Adler, harpist, who has been heard in many engagements since her debut in Aeolian Hall this winter, appeared in a musicale in celebration of the twenty-fifth wedding anniversary of Mr. and Mrs. George Dunscombe at their East Fifty-first Street residence on the evening of April 26. Miss Adler was heard by a distinguished audience, which applauded her in four numbers and two encores.

#### Mr. and Mrs. David Give Musicale

Mr. and Mrs. Ross David gave a musicale at their studios recently. The affair was attended by a large number of guests, including M. Jules Bois, whose poem, "Amour, Amour," has been set to music by Mr. David. It was beautifully sung on this occasion by Mrs. Owen M. Voigt, who

with Lillibelle Barton, Katherine Davis and Mary C. Browne, gave an interesting and artistic program. There were also numbers by Dorothy Hoyle, violinist, with Edna Rothwell at the piano. Priscilla Baynes, soprano, and Mrs. David gave a recital for the South Orange Woman's Club recently. The program included works by Haydn, Schumann, Verdi, Saint-Saëns, Weckerlin, MacDowell, Watts, Speaks and David.

### FRIENDS ANNOUNCE PLANS

#### Four Choral Programs to Be Included in Ten Concerts Next Season

An enlarged choral program is announced by the Society of the Friends of Music for next season. Four of the ten Sunday afternoon concerts to be given in the Town Hall will be devoted to choral works, among which will be Bach's "Actus Tragicus," Brahms' "Nanie," Mendelssohn's "Walpurgis Nacht," and two operas, Purcell's "Dido and Aeneas" and Gluck's "Orfeo," which will be given in concert form. Bach's St. John's Passion will be repeated. The chorus, which will be trained by Stephen Townsend, will be enlarged.

Orchestral works, which will again be prepared by Artur Bodanzky, will include his arrangement of Schubert's "Lebersturne," Beethoven's "Weihe des Hauses" Overture, Mendelssohn's "Die schöne Melusine," Daliber's "Marsch und Traume," Schubert's Symphony in B, a little known Scarlatti suite, a Handel concerto and a Mahler symphony. The concerts will be given on the afternoons of Oct. 26, Nov. 9 and 23, Dec. 14, Jan. 11, Feb. 8, March 8 and 22 and April 5 and 12. Among the soloists already engaged are Elisabeth Rethberg, Paul Bender, Alfredo Casella, Olga Samaroff, George Meader and Vera Janacopulos.

#### Frederick Bristol Plays in Rumford Hall

Frederick Bristol, pianist, gave a recital at Rumford Hall on the afternoon of April 26. His program included four preludes of Debussy, Liszt's "Harmonies de Soir," two Chopin Etudes and compositions of Palmgren, Goossens, Scriabin, Rachmaninoff, Groves, Cowell and Grainger. Mr. Bristol maintained the high standard with which his work has come to be regarded through his many appearances with Jeanne de Mare, Barbara Maurel, John Barclay and others. Among the patronesses were Mrs. Richard Bennett, Lucrezia Bori, Jeanne de Mare, Mrs. George Fitzmaurice, Mrs. Cosmo Hamilton, Barbara Maurel, Mrs. Ernest Poole, Mrs. Dunbury Milbank, Marion Sims and Mrs. Richard H. Pratt.

#### File Will of Mrs. W. J. Guard

The will of Mrs. W. J. Guard, which was filed for probate on April 24, left all of her estate to her husband, William J. Guard, press representative of the Metropolitan Opera Company. The will, which was undated, provided that in the case of her husband's dying before her, the estate was to be used to give a musical education to "some needy boy of talent and ambition selected by the music critics of the leading New York daily newspapers." The estate was valued at less than \$4,000 in real and personal property. Mrs. Guard died at the Flower Hospital on March 27, as the result of burns received when her dress caught fire.

#### Stephens Singer Gives Program

John Beland, baritone, a pupil of Percy Rector Stephens, gave a program at the Stephens' studio on the evening of April 21. Mr. Beland disclosed a voice of color and wide range in a program designed to reveal its qualities. He sang declamatory songs, songs of pathos and of romance and a group of ballads with understanding and correct mood. He was especially successful in a group of songs in German, including Tchaikovsky's "Nur Wer die Sehnsucht kennt," Brahms' "Wie bist du meine Königin" and "Meine Liebe ist grün" and Schubert's "An die Musik." Satisfying accompaniments were played by Lee Cronican.

### Jeanne Gordon Seeks to Emulate "Samson" in a Central Park Setting



Photo by Bain News Service  
Jeanne Gordon, Contralto of the Metropolitan Opera Company

Saint-Saëns' "Samson et Dalila" has always been considered an indoor opera, but Jeanne Gordon, who disclosed the stature of her Dalila in a performance at the Metropolitan Opera House this season, has discovered what she believes to be an ideal setting for an outdoor performance, especially, the final scene. The only drawback, is that the columns of the new bandstand in Central Park, New York, are made of concrete, and the fatalities of the last act might be more real than apparent. Since concluding her season as a member of the Metropolitan Opera Company, Miss Gordon has been heard in concert, a field in which her beautiful voice and finished art are as much admired as in opera.

#### Harold Morris Plays for Clubs

Harold Morris, pianist and composer, appeared recently before the Cincinnati Conservatory Club of New York, playing Beethoven's "Emperor" Concerto, with William Peterson at the second piano. Audrey Roslyn, a pupil of Mr. and Mrs. Morris, was heard on the same program, playing Liszt's Hungarian Fantasy, with Mr. Morris at the second piano. On April 27 Mr. Morris appeared with Edwin Ideler, violinist, and Lucien Schmidt, cellist, in a performance of his Trio for Piano, Violin and Cello at the MacDowell Club.

#### Mr. and Mrs. Prince Entertain

Mr. and Mrs. Benjamin Prince entertained more than 100 guests at their home on West Seventy-seventh Street on the evening of April 23, in the interest of the American Institute of Operatic Art, which is being established by Max Rabinoff at Stony Point-on-the-Hudson. Among the speakers were Dr. Carl S. Reiland, rector of St. George's Church; Mrs. Rose V. S. Berry, chairman of the Fine Arts Committee of the General Federation of Women's Clubs, and Mr. Rabinoff. Ukrainian and American Folk-Songs were sung by the Ukrainian National Chorus. Mr. Prince is president of the MacDowell Club of New York; treasurer of the MacDowell Foundation at Peterboro, N. H., and also treasurer of the Mendelssohn Glee Club of New York.

#### Max Olanoff Removes Violin Studio

Max Olanoff, violinist, who gave two successful New York recitals this season, has removed his studio to Carnegie Hall and has opened a branch studio at 850 Beck Street in the Bronx. Mr. Olanoff studied for four years with Professor Auer, and has been active this year both as teacher and performer.

#### Judson to Manage Rozsi Varady

Rozsi Varady, Hungarian 'cellist, who has been heard in many parts of the country since her American debut in 1921, will appear next season under the

direction of Concert Management Arthur Judson. In many recitals in New York and other important centers Miss Varady has proved herself to be one of the finest performers on her instrument now before the public. She will make several extended tours next season.

### PATTERSON PUPILS SING

#### Reveal Progress in Program Including Operatic Arias

Several promising students of the Elizabeth Kelso Patterson School of Singing gave a recital at the studio on the evening of April 23. All the singers appeared to excellent advantage, disclosing the progress they have made in the last few months. Talents that stood out as unusual were those of Aline Werner, dramatic soprano, who sang an aria by Leoncavallo, "Adieu notre petite table," from Massenet's "Manon," and "Dissonance" by Borodin, and Leona Borroum, contralto, who was heard in songs by Secchi, Paisiello, Terry and Argentina. This was Miss Werner's first appearance at the Patterson studio, where she has been a student for the last year, and she made a fine impression. Miss Borroum, who comes from Texas, where she has appeared in concert, used her full and powerful voice to fine effect.

Other singers who were heartily applauded for the excellent delivery of their songs were Mildred Eleanor Johnson, who sang a Puccini aria and songs by Haydn and Spross; Florence Holland in Rimsky-Korsakoff's "Hymn to the Sun" and two songs by Bernard Hamblen, who was present; Elaine Sauvage in songs by Poldowski, Grieg and Lane Wilson, Marie Louise Behrman, who sang a Puccini aria and songs by Dvorak, and Mary Helen Brown. Harry Horsfall was at the piano.

#### Pius X School Receives Papal Blessing

The summer school of the Pius X School of Liturgical Music at the College of the Sacred Heart, New York, will be conducted in the Pius X Hall, a new building which will be completed in June on a site adjoining that of the college. This hall will include a lecture hall and auditorium and will be equipped with an organ. Mrs. Justine Ward, foundress of the Institute, has received the blessing of Pope Pius XI given under his hand at the Vatican on March 14; and this blessing is also extended to the Superiors of the Religious Order of the Sacred Heart in New York and Albany, to all who cooperate in the work of the institute or are its benefactors, and to all parish priests who support the restoration of the liturgical chant in the churches.

#### Beatrice MacCue Sings for Sorority

Beatrice MacCue, contralto, was the principal soloist in the concert of the Mu Phi Epsilon Sorority at the home of Mrs. Raymond C. Penfield on April 22. Miss MacCue sang three groups of songs, including "Melisande in the Woods" by Goetz, "Tes Yeux" by Rabey, "My Love Is a Muleteer," and song by Turner-Maley, Sanderson and others and was heartily applauded for her artistic singing. Others appearing on the program were Mozelle Bennett, violinist; Genier Hughel, 'cellist; Hilda Brady Jones, soprano, and Robertine Robertson, contralto. The accompaniments were played by Gene L. Schiller. The proceeds of the concert were devoted to the clubhouse fund.

#### Tweedy Pupils Demonstrate Vocal Art Science

Pupils of Maude Douglas Tweedy gave a demonstration of Vocal Art Science at her studio on the evening of April 15. The program, which followed a class in tone analysis, included songs and operatic arias and was given by Alice Goulding, mezzo-soprano; Grace Burns, soprano; Ralph Hudson, tenor; Mrs. Kenyon, soprano; Daniel Wolf, tenor; Guido Loccen, baritone; Jeanne Palmer, soprano; Edith Walker, soprano; John Morelli, tenor; Marion Raber, contralto; Anna Shaitel, soprano; Florence Paul, soprano, and Donald Fiser, baritone.

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## S. Lovette Will Open Studio in New York for Special Summer Course



T. S. Lovette, Pianist and Pedagogue

T. S. Lovette, Welsh pianist and pedagogue, who has occupied a prominent position in Washington musical circles in the two seasons he has maintained a studio in that city, will open a New York studio on June 15, offering a special summer course for teachers and artists. Students of the Lovette School of Music in Washington, including pupils of Eva Whitford Lovette, mezzo-soprano and teacher, will give a New York recital in Carnegie Hall early in May. Mr. Lovette has been heard frequently in Washington this season, including a joint recital with Sue Harvard, soprano, before President and Mrs. Coolidge at the White House.

### Manly Price Boone Presents Singer

Manly Price Boone presented Ellen Rodney, soprano, in a song recital at his studio in the Metropolitan Opera House Building on Friday evening, April 25. Miss Rodney was heard in an Italian group, which included the Mozart aria "Non so piu," the aria "Voi lo sapete" from "Cavalleria," four French songs of Gounod, Panizza, Bemberg and Fourdrain, and songs of Brahms, Strauss, Henschel, Woodman, Salter, La Forge and Curran. Lillian Robertson accompanied Miss Rodney at the piano.

### George A. Wedge Will Head Summer Music School at N. Y. University

George A. Wedge of the Institute of Musical Art has been appointed principal of the summer school music department of New York University this summer. The school will begin its eighteenth season on July 3. Other New Yorkers who will be on the faculty are J. Warren Erb, Sigmund Spaeth, Louis Mohler, Bertyne M. Collins, Belle Soundant, Newton Swift and Charles D. May.

### Cecil Arden to Sing at City Hall Concert of Goldman Band

Cecil Arden, mezzo-soprano of the Metropolitan, has been chosen to sing at the opening Goldman Band concert of Mayor Hylan's People's Series at the City Hall on June 10. A previous engagement will be at the annual reunion of the G. A. R. on Decoration Day in Carnegie Hall, New York.

### Onelli-Schofield Pupils Heard

Luther Dickens Mott, head of the vocal department of Halifax Conservatory, was recently heard in a successful song recital in Halifax. Suzanne Kenyon, soprano, soloist at Holy Trinity Church, New York, recently returned from Nova Scotia, where she appeared both in oratorio and recital. Miss Kenyon was soloist in Passaic, N. J., on April 25. She has been reengaged for the choir of Holy Trinity for the coming year. Helen Edson, coloratura-soprano, sang for the College Club in Portsmouth, N. H., early in April. She left on April 14 for concerts in the South and will go shortly to Honolulu, where she has been engaged for a number of recitals. Marie Rorke gave a concert at Trinity M. E. Church, West Brighton, S. I., on April 11 and one for the D. A. R. in Brooklyn April

16. She sang at Riverdale on Easter Sunday. Avis Coburn, soprano, was heard in concert at Westerly P. E. Church, S. I., on April 25. Agnes Dodson, soprano; Mrs. Beulah Harper Dunwoody, mezzo-soprano, and Mrs. Frank Hankinson, contralto, were heard in recitals in Steinway Hall during the month of April, with Ellmer Zoller at the piano. Nancy Lay has been singing in "Poppy" on Broadway during the entire season. Bertha Richards, soprano, soloist at St. Paul's P. E. Church, Jersey City; Mrs. Caldwell, mezzo-soprano, soloist at the Christian Science Church, Staten Island; Terence Horne, tenor, soloist at the First Presbyterian Church, Morristown, N. J.; Eileen Harrison, contralto, soloist at Chester Hill M. E. Church, Mount Vernon, N. Y., and Helen Young, contralto, soloist at Trinity M. E. Church, West Brighton, S. I., have all been reengaged for next year. The quartet at the Irvington Presbyterian Church, Ellmer Zoller, organist and choirmaster, consist of Florence Prall, soprano; Meta Christensen, contralto; William Kenny, tenor, and Stanley McClelland, bass, all pupils of the Onelli-Schofield Studios.

## CHOIR ATTRACTS IN ST. LOUIS PROGRAM

### Church Singers in Cantata—Recitalists Share in Week's Calendar

By Herbert W. Cost

ST. LOUIS, April 26.—Stainer's "Crucifixion" was given recently at Vandevort Hall by a choir of St. Louis' leading church singers, under the leadership of William M. Jenkins. Kenneth B. Buchanan, tenor, and Edward A. Holscher, baritone, were the soloists. The hall was packed.

The St. Louis Symphony interrupted its spring tour with a week's rest in this city during Holy Week. Mr. Ganz reports a great reception for the orchestra and the soloists, Helen Traubel, soprano; Michel Gusikoff, violinist; H. Max Steindel, cellist, and John Kiburtz, flute, at all points of the tour.

Fannye Louise Bloch, contralto, and Hunter Jones, pianist, appeared in a joint recital, at the Wednesday Club, when Miss Bloch's rich contralto was heard in several arias and miscellaneous songs, and Mr. Jones exhibited fine technique in his solos. The audience was enthusiastic.

Eva Karb Gleason, soprano, was the soloist at the monthly meeting of the Musicians' Guild in an attractive program. Her husband, Edward Gleason, was the accompanist.

### Helen Osgood Gives New York Recital

Helen Osgood gave a program of songs, poems, character and dialect sketches in the Princess Theater on the evening of April 27, with Solon Alberti at the piano. Miss Osgood's recitations included "A Nervous Woman in an Automobile," "My Sister's Beau," "An English Lady Lecturer in America." The dialect studies were in Italian, French, Scotch and Negro dialect, and the songs included "Moon Mystery," "A Kiss," "Summer Has Come," "The Owl," "Kathleen O'Rory," "A Bonnie Lass" and "La Coquette" by undesignated composers. There were also four poems, the authorship of which was not stated, entitled "The Call of the Coast," "A Golden Butterfly," "Toilers" and "The Sentinel Tree." J. D.

### Karin Branzell Honored at Musicale

Karin Branzell, contralto of the Metropolitan, was the guest of honor at a reception and musicale given by Mrs. Ferdinand Kuhn on the evening of April 25. Among the artists who appeared were Rafael Diaz, tenor; Edward Lankow, bass; Evelyn d'Arville, soprano, and John McMoon, pianist.

### George Yates Myers Directs Easter Cantata of Edwin H. Lemare

George Yates Myers, organist and choir-director of the First Presbyterian Church in Troy, N. Y., prepared a special program for Easter Sunday. The principal work was Edwin H. Lemare's "Tis the Spring of Souls Today."

### New Choir for Schenectady

ALBANY, N. Y., April 26.—The Schenectady Liederkrantz was incorporated on April 21 at the office of the Secretary of State. It has been established

## BALTIMORE HAILS STOKOWSKI FORCES

### Sowerby Work Included in Final Concert of Series

By Franz C. Bornschein

BALTIMORE, April 26.—The last concert of the local series given by the Philadelphia Orchestra at the Lyric, on April 23, was of unusual interest, as the program included Leo Sowerby's Ballad for two pianos and orchestra and gave the opportunity of hearing Guy Maier and Lee Pattison, pianists, not only in his work but in the Mozart Double Concerto. The unanimity of the players and their remarkable blending of style impressed the large audience especially in the quaint Mozart work. The resourceful score of Mr. Sowerby showed their artistic attainments as colorful players, as the exacting piano parts form integral substance of the musical scheme.

The modern vein of thought, with the

unusual harmonic trend and thickness of tone flow, and the imaginative devices startling to conventionally tuned ears, made the score appear bewildering to some. It was beautifully interpreted by Leopold Stokowski and the two soloists. Rimsky-Korsakoff's "Russian Easter" and Schumann's D Minor Symphony were also part of a brilliant program.

Howard R. Thatcher, organist and composer, was the soloist at the recital given at Maryland Casualty Auditorium on Easter Sunday. His program included his own "Legend," which was played in orchestral form at one of the Baltimore Symphony concerts last season. The version for organ is very effective. Pieces by Guilmant, Dubois, Schumann, Schubert and Horatio Parker were played with impressive musicianship. Edward Jendrek, John Willbourn, Conner Turner and John Osbourne, comprising the Orpheus Quartet, sang attractive numbers.

Sylvan Levin, Leon Frengut and Jules Sims, members of the Levin Trio, gave a benefit concert recently at the Metropolitan Theater for the members of the Beth Tfiloh Congregation.

for the purpose of fostering choral singing among the German residents of the district. Albany at one time had four such societies and through their singing, won many prizes at Sänger-fests. The incorporators are William H. Smith, Bertram Walker, John N. Sartoris, Ernest Niehl, Charles Kilb, Louis Goetz and John Schmidt, all of Schenectady. W. A. HOFFMAN.

### BUFFALO GREET'S OPERA

#### San Carlo Company Conclude Week's Season—Hempel in Recital

BUFFALO, April 26.—The week ending April 12 gave local audiences the opportunity to witness an admirable series of performances by the San Carlo Opera Company. There was emphatic applause, particularly for Anita Klinova, one of the company's leading contraltos, who hails from Buffalo. Miss Klinova was highly successful in "Trovatore" on the closing night, singing the rôle of Azucena in admirable style. In the afternoon she appeared in "Faust," in which the rôle of Marguerite was sung by Bianca Saroya with exceptional grace and charm. Miss Klinova also appeared in "Cavalleria Rusticana" and "Madama Butterfly."

Manuel Salazar, tenor, was excellent as Canio in "Pagliacci" and Manrico in "Trovatore." Mario Basiola, Tamaki Miura, Gaetano Tomassini, Giuseppe Interrante, Louise Taylor, Gladys Axman, Mario Valle, Bianca Saroya, Stella DeMette, Francesco Curci and Beatrice Altieri were others to whom important rôles were intrusted, with highly satisfactory results. Capacity audiences were the rule at the Schubert-Teck Theater, where the season was given under the local management of Bessie Bellanca, director of Musical Arts.

Frieda Hempel's Jenny Lind recital in Elmwood Music Hall on April 9 brought out one of the largest Buffalo audiences of the year. Despite the counter-attraction of opera, the big auditorium was packed. Coenraad V. Bos, pianist, and Louis P. Fritze, flautist, were the assisting artists. This was the closing recital of the Mai Davis Smith Artists' Course.

### New Catalog of Bruno Huhn Works Out

Bruno Huhn has recently issued a new catalog of his compositions. The booklet lists secular and sacred songs and duets, choruses, two cantatas, four organ numbers and one piano solo and contains a short biographical sketch of the composer. The various compositions are published by six of the leading publishing houses in New York and Boston.

### Berumen Pupil Gives Program

Mary Frances Wood, pupil of Ernesto Berumen, gave a recital at the La Forge-Berumen Studios on April 24. In a program of works by Handel, Scarlatti, Daquin, Beethoven, Brahms and Chopin's Sonata in B Flat Minor, Miss Wood disclosed a well developed technique and musical intelligence. There were also works of Liszt, Friedman and others and several encores at the close of the program.

### Madeleine Hulsizer and Kathryn Kerin Heard in Union Hill, N. J.

UNION HILL, N. J., April 28.—Madeleine Hulsizer, soprano, assisted by Kathryn Kerin at the piano, gave a de-

lightful recital in the auditorium of the high school on the evening of April 22. Miss Hulsizer has a lovely voice, which was especially excellent in pianissimo passages and revealed to fine advantage in her various numbers. The program, which was well selected, included the popular aria from "Cavalleria" and songs by Rimsky-Korsakoff, Grieg, Buzzi-Peccia, R. Huntington Terry and four songs by her teacher, Frank LaForge. Besides playing effective accompaniments, Miss Kerin showed herself to be a fine soloist. The audience was large and gave the artists hearty applause.

## PASSED AWAY

Frank E. Barrows

INDIANOLA, IOWA, April 26.—Frank E. Barrows, dean of the Conservatory of Music of Simpson College, died on April 17 as the result of a severe throat infection contracted about two months ago. Dean Barrows, who was born in New York fifty-six years ago, studied music at Oberlin, graduating in 1891. He came to Simpson directly from Oberlin and had been dean of the conservatory for the past thirty-three years. During his years at Simpson, Mr. Barrows supplemented his musical education with study in Europe, where he was a pupil of Jediczka and Saint-Saëns. He also studied in this country under William Mason, Charles Adams and A. K. Virgil.

### Annette Welsh MacMunn

BOSTON, April 26.—Annette Welsh MacMunn, well remembered as a Boston singer, and for fifteen years contralto soloist at the Church of the Immaculate Conception, died on Monday at a private hospital in Brookline. Mrs. MacMunn was a native of Philadelphia, and was the daughter of John Rice Welsh, who was a stock broker and one of the directors of the Philadelphia Opera Company. Her husband, Richard MacMunn, who was also a well known singer of this city, died eighteen years ago. She is survived by two sons, Richard F. MacMunn of Boston and Gordon MacMunn of New York. W. J. PARKER.

### Byford Ryan

Byford Ryan, formerly an operatic tenor in Germany and for the past thirteen years a teacher of singing in New York, died at his home in Locust Valley, L. I., on April 20 from an attack of acute toxic poisoning. Mr. Ryan had a number of pupils who were prominent on the light opera stage, including Mitzi Hajos, Flora Zabelle, Madge Kennedy, Julia Sanderson, Helen Stover, Carl Gantvoort, Tom Dobson, Alice Metcalf, Christie McDonald and Ann Swinburne. He is survived by his wife, Marjorie Langley Ryan.

### Carl Morris

SAN DIEGO, CAL., April 26.—Carl Morris, baritone and teacher, died suddenly at the Y. M. C. A. on April 15. Mr. Morris, who was in his forty-second year, was a native of Greenfield, Ind. He was a pupil of F. X. Arens, and one of the most popular teachers in the city. He had lived in San Diego since 1918. W. F. REYER.



# Pavlova Opens Brilliant Fortnight's Series at Metropolitan

DAINTY and lightsome as of old, Anna Pavlova returned to New York on Monday evening of last week for a fortnight's stay at the Metropolitan Opera House. The present appearance is the Russian dancer's last in this country for a number of months, and her many admirers greeted the artist with unrepressed joy.

Mme. Pavlova much resembles a certain well-known Egyptian lady of other days in that time and custom have thus far labored vainly to wither or stale her art. There may not quite be "infinite variety" in her winsome miming and airy dancing, yet there is remarkable versatility for all who look with more than a superficial eye. And today, many years after her debut in this country, her dancing has virtually the same feathery grace and the same intimate, sensitive beauty that have endeared her to a legion of followers.

Mme. Pavlova and her supporting company gave their opening performance for the benefit of the Tonsil Hospital. The first ballet was the familiar "Amarilla," in which the principals were Mme. Pavlova, Hilda Butsova and Messrs. Novikoff, Vaginski and Zalewski. It was admirably presented. Then followed the striking "Oriental Impressions," comprising "Dances of Japan," a "Hindu Wedding" and "Krishna and Rhada." These "Oriental Impressions" are among the most artistic and memorable conceptions in the company's repertoire. They are rich in native atmosphere, executed with superb technique and throughout make no concessions to the taste of convention-worshipping galleryites. The principals in these fine dances deserve the warmest praise for their mastery of the alien style of the Eastern dance. Mme. Pavlova was seen in the "Krishna" episode. She enacted the rôle of Rhada with delightful finish and charm, and with her companion principal, M. Shankar, was accorded an enthusiastic demonstration.

Of course, "The Swan" was on the program. Equally of course, it was beautifully danced, and the audience strove tirelessly (but vainly) for a repetition of it. Nothing that Mme. Pavlova does is more popular, and few things make a more irresistible aesthetic appeal to the onlooker. Other divertissements were a splendidly vivid "Polish Dance" done by ten members of the company, a Schubert "Moment Musical," danced with rare art and fancy by Muriel Stuart (a most entrancing dancer), Miss Nichols and Miss Rogers; the Strauss "Voices of Spring," gaily danced by Miss Butsova and Mr. Oliveroff; "Anitra's Dance," interpreted by Miss Friede, the "Blue Danube," danced by an ensemble, and the famous Bacchanale of Glazounoff, which united the arts of Mme Pavlova and Mr. Novikoff. This last dance stirred up a whirlwind of enthusiasm from an audience which occupied practically every seat in the big auditorium.

The orchestra, again under Theodore Stier's direction, played with more zeal than polish, and a solo violinist in one of the numbers contrived to avoid the pitch with amazing consistency. But the audience was in no mood to mind trifles and enjoyed every moment of the proceedings. A symphonic contribution to the program was Beethoven's "Egmont" Overture.

Tuesday evening's program was made up of familiar numbers. "Chopiniana," arranged from familiar works of this composer, orchestrated conventionally by Glazounoff, was danced by Mme. Pavlova, Mr. Novikoff and the principal members of the company, in traditional ballet costume. The second number, "Old Russian Folk Lore," proved more stimulating, for it has a score by Tcherepnine abounding in original effects and a droll story of an En-



Above: Left, a Photographic Study of Anna Pavlova; Right, "Krishna and Rhada," Mme. Pavlova as "Rhada," and M. Shankar as "Krishna"; Below: Scene from "Les Ondines"

chanted Princess who was released from her thrall to wed the Czarevitch of good King Dodon. The modernist scenery and costumes by Ivan Bilbine again proved a rare delight. The divertissements that came later included Mme. Pavlova's charming "California Poppy," a Bolero by Mr. Novikoff, the ballerina's famous Gavotte, given with M. Vaginski, and five other short numbers by leading members of the troupe, excellently performed.

Mme. Pavlova presented a bouquet of some of her favorites Wednesday evening. The delightful mime delineations of the Russian artist included the "Snowflakes" from Tchaikovsky's "Nutcracker Suite"; her own Chopin arrangement, "Autumn Leaves"; the Beethoven-Kreisler "Rondino" and a Russian Dance with music by Rubinstein-Tchaikovsky. The audience was of large proportions and genuinely appreciative of Mme. Pavlova, her collaborators and the orchestra.

## Introduce New Ballet

The feature of Mme Pavlova's Thursday matinée performance was a new ballet called "Visions." The latter is a one-act excerpt from the more extended "Sleeping Beauty" ballet. It is a pretty spectacle, danced in a bosky glade by courtly gallants and graceful fairy apparitions. The score is made up of music by Tchaikovsky. Hilda Butsova, M. Oliveroff and Mlle. Lake were the admired principals. Mme. Pavlova was seen in the following ballet, the familiar "Fairy Doll" piece with its animated toys and naïve charms. Her dancing in the title part and that of her associates gave much delight to the large audience, which included a goodly number of fascinated young folks. Of the divertissements, Mme. Pavlova gave "The Swan" and the "Gavotte Pavlova," M. Vaginski assisting her in the last-named piece. Among the other artists seen in divertissements were Laurent Novikoff, Mlle. Butsova, M. Pianowski, Mlles. Coles and Rogers and M. Oliveroff.

B. R.



To the program on Thursday evening, at the Metropolitan Opera House, Anna Pavlova herself contributed three dances, the Gypsy in "Amarilla," "The Swan" and a "Valse Caprice" with Mr. Novikoff. The first ballet of the evening, "The Polish Wedding," a folk-piece, was danced by Hilda Butsova and M. Pianowski as the *Bride and Groom* and by an unnamed but delightful, lithe young dancer. "Amarilla," made interesting by the contrast of Mme. Pavlova's spirited interpretation of the Gypsy, and the white-wigged formal splendor of her troupe, was full of color and, when Mme. Pavlova was dancing, fresh, gay and beautiful. The divertissements included the famous "Swan," in which Mme. Pavlova repeated her well known but still fascinating interpretation of the Saint-Saëns music. The cello solo was played by Nicholas Levenne. A group of interpretative dances and the Rubinstein "Valse Caprice" completed an evening which obviously delighted a large audience.

W. T. T.  
Mme. Pavlova was the leading figure

in the "Fairy Doll" ballet on the evening of April 25, and aroused great enthusiasm in the *pas de deux* with Laurent Novikoff in the climax of the second scene, where the stage was crowded with dancers representative of many nations in a brilliant show. The star's dainty dancing in the "Dragonfly" to the music by Kreisler was another feature of this program. Hilda Butsova, Mr. Oliveroff and Miss Lake appeared in a graceful performance of "Visions," from Tchaikovsky's "Sleeping Beauty" Ballet, and the first two of these dancers also excited loud applause in the charming "Voices of Spring," to music by Johann Strauss. Mr. Novikoff was admirable in a Bolero by Mineus; Miss Rogers, Miss Crofton and Miss Nichols appeared in an artistic Tambourin by Rameau; crowds of dancers filled the stage for the "Blue Danube" Waltz and Liszt's Twelfth Rhapsody, and the program concluded with the Bacchanale of Glazounoff, performed by Mme. Pavlova and Mr. Novikoff.

P. J. N.

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